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*The Ideal
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Volume VII

Sacred Music

...

*Piano Solo
Vocal*

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VOLUME VII—SACRED MUSIC FOR PIANO SOLO AND FOR VOICE

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Andante con moto

Vol VII-6

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The key signature is one flat (B-flat). The notation includes various musical markings and dynamics:

- System 1:** Features a series of chords in the right hand and a melodic line in the left hand. The left hand has a 'La' marking and asterisks.
- System 2:** Continues the melodic and harmonic development. The left hand has a 'La' marking and asterisks.
- System 3:** Includes the marking *cresc.* (crescendo). The left hand has a 'La' marking and asterisks.
- System 4:** Features the markings *poco più animato* and *poco agitato*. The left hand has a 'La' marking and asterisks.
- System 5:** Includes the marking *cresc.* (crescendo). The left hand has a 'La' marking and asterisks.
- System 6:** Includes the markings *dim.* (diminuendo) and *rit.* (ritardando). The left hand has a 'La' marking and asterisks.

The piece concludes with a final chord and a repeat sign.

This musical score is for a piano and voice piece, marked "Tempo I". It consists of six systems of staves. Each system has a grand staff (treble and bass clef) for the piano accompaniment and a single staff for the voice. The piano part features complex, flowing arpeggiated figures in the bass and chords in the treble. The voice part consists of a single melodic line. The score includes various musical notations such as dynamics (*pp*, *cresc.*, *mf*, *p*), articulation marks (accents, slurs), and fingerings. There are also asterisks (*) between systems, likely indicating repeat signs or section divisions. The key signature is one flat (B-flat).

pp

cresc.

mf

p

This page contains six systems of musical notation for a piano and voice piece. The notation is in a key signature of one flat (B-flat major or D minor) and includes various musical markings and dynamics.

- System 1:** The piano part features a complex, arpeggiated texture. The voice part has a melodic line with a *mf* (mezzo-forte) dynamic marking.
- System 2:** The piano part continues with a similar texture. The voice part has a *cresc.* (crescendo) marking.
- System 3:** The piano part features a triplet of eighth notes marked *3 4 3 4*. The voice part has a *dim.* (diminuendo) marking.
- System 4:** The piano part has a *con anima* (with spirit) marking. The voice part has a *pp* (pianissimo) marking.
- System 5:** The piano part features a triplet of eighth notes marked *2 1 2*. The voice part has a *cresc.* (crescendo) marking.
- System 6:** The piano part features a complex, arpeggiated texture. The voice part has a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking.

The notation includes various musical symbols such as treble and bass clefs, a key signature of one flat, and various musical markings such as *mf*, *cresc.*, *dim.*, *con anima*, *pp*, and *f*. The piece concludes with a forte *f* dynamic.

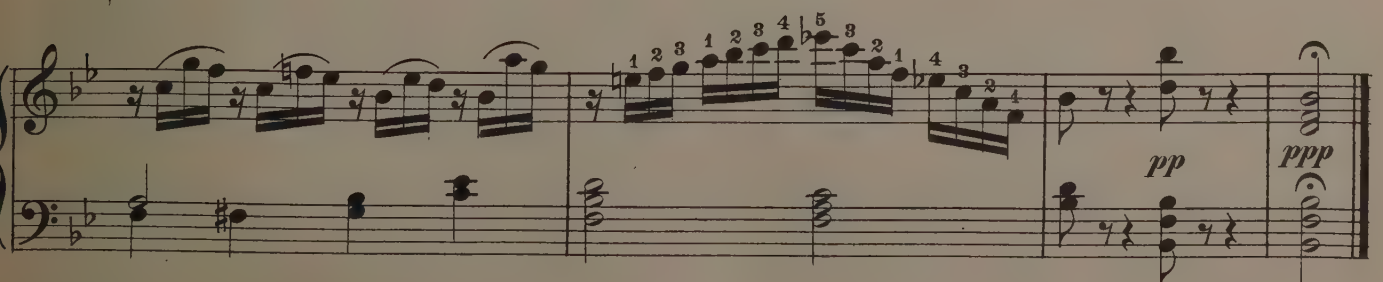
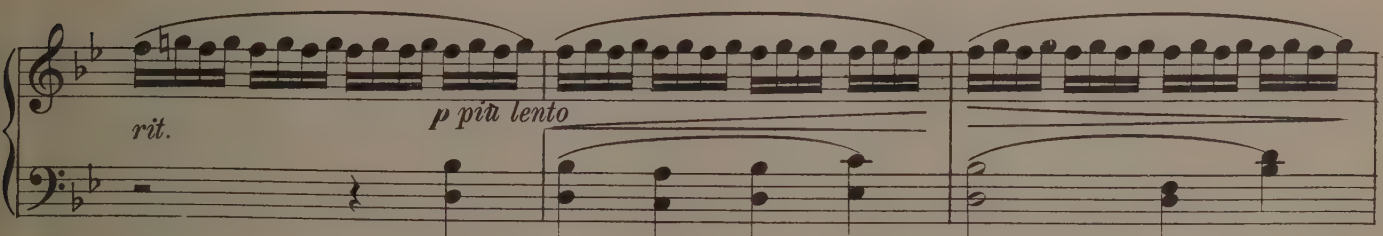
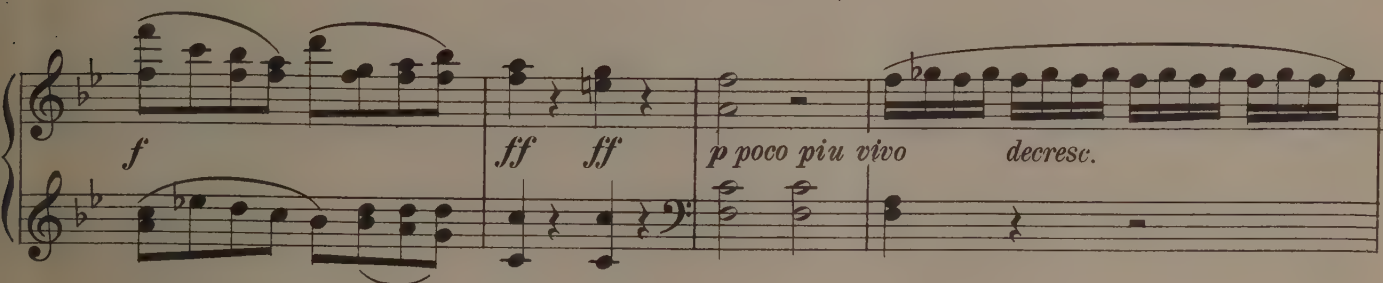
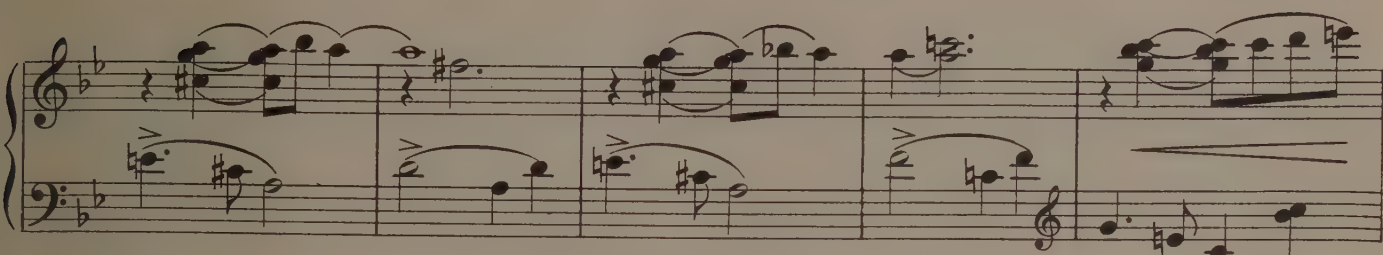
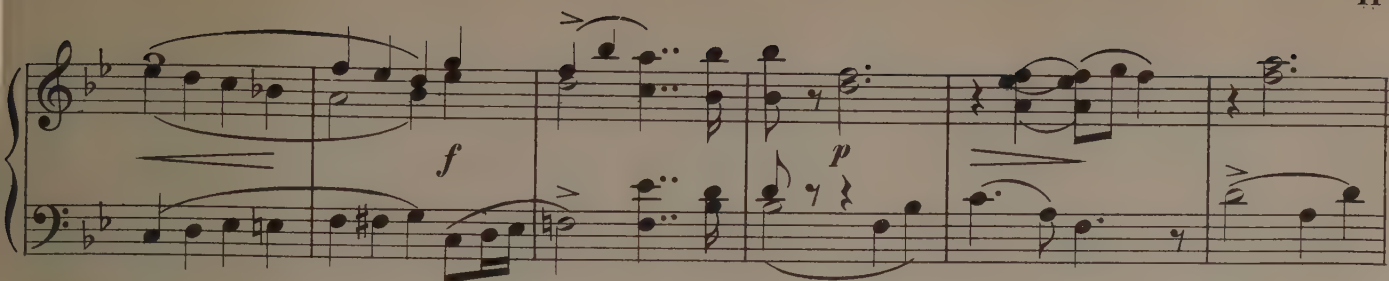
Adeste Fideles

Paraphrase

R. VILBAC

Lento

The musical score is written for piano in a key of two flats (B-flat major or D-flat minor) and common time. It consists of five systems of two staves each. The tempo is marked 'Lento'. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The first system begins with a piano (*p*) dynamic and a 'con Ped.' (con Pedal) instruction. The second system continues the melodic and harmonic development. The third system features a piano (*p*) dynamic marking. The fourth system includes a mezzo-forte (*mf*) dynamic marking and a crescendo leading to a forte (*f*) dynamic. The fifth system concludes with a piano (*p*) dynamic marking. The score is characterized by flowing melodic lines in the right hand and supporting harmonic textures in the left hand, with frequent use of slurs and beams to indicate phrasing and articulation.



Andante Religioso

FRANCIS THOMÉ

Andante

p e sostenuta

p rall.

dolce e sostenuto

simile

rall.

a tempo

cre - scen -

rall. Poco piu mosso

do riten.

sempre dolce

5 2 1 5 2 1

Rea

Rea

* simile

cresc.

rit.

sf con anima

Rea * Rea * Rea * Rea * Rea *

cresc.

* simile

Rea

sans retarder *f*

Rea * Rea * Rea * Rea *

a tempo *sempre sostenuto* *molto rit.*

Rea * Rea * Rea * Rea *

cresc. *simile*

Rea * Rea * Rea *

cresc. *simile*

Rea * Rea * Rea *

sf *diminuendo*

Rea * Rea * Rea *

poco a poco

*La * La * La * La * La * La * La **

riten.

*La * La * La * La * La * La * La **

Tempo I.

pp Quasi harpa

*La * La * sempre*

cresc.

*La * La **

crescendo

poco a poco

Large

ritenuto *ff*

Pia *

Tempo I

ritard. *ff* *L.H. calmato* *rall.*

Pia *

L.H. *L.H.* *simile*

Pia *

pp

Pia *

rall. *diminuez* *pp* *rit.*

Pia *

Ave Maria

Andante

BACH - GOUNOD

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble clef staff with a melody marked *p legato*. The bass clef staff contains sustained notes. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.
- System 2:** The treble staff continues the melody. The bass staff has a section marked *cantabile p* with a descending scale. Pedal markings and asterisks are present.
- System 3:** The treble staff has a section marked *pp* (pianissimo). The bass staff continues with a melodic line. Pedal markings and asterisks are present.
- System 4:** The treble staff has a section marked *pp*. The bass staff features a complex melodic line with many beamed notes. Pedal markings and asterisks are present.
- System 5:** The treble staff has a section marked *p*. The bass staff continues with a melodic line. Pedal markings and asterisks are present.

This page contains six systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** Treble clef has a *cresc.* marking. Bass clef has a *f* marking. Dynamics include *cresc.*, *f*, and *p*. Fingerings 4, 1, and 2 are indicated.
- System 2:** Treble clef has a *cresc.* marking. Bass clef has a *f* marking. Dynamics include *cresc.*, *f*, and *p*. Fingerings 4, 1, and 2 are indicated.
- System 3:** Treble clef has a *f* marking. Bass clef has a *dim.* marking. Dynamics include *f*, *dim.*, *p*, and *cresc.*. Fingerings 4, 1, and 2 are indicated.
- System 4:** Treble clef has a *cresc.* marking. Bass clef has a *f* marking. Dynamics include *cresc.*, *f*, and *p*. Fingerings 4, 1, and 2 are indicated.
- System 5:** Treble clef has a *f* marking. Bass clef has a *dim.* marking. Dynamics include *f*, *dim.*, *pp*, and *cresc.*. Fingerings 4, 1, and 2 are indicated.
- System 6:** Treble clef has a *f* marking. Bass clef has a *dim.* marking. Dynamics include *f*, *dim.*, *pp*, and *cresc.*. Fingerings 4, 1, and 2 are indicated.

The notation includes various musical elements such as dynamics, articulation, and fingerings. The page is numbered 18 in the top left corner.

pp

2 3 4

p *cresc.*

f *p* *cresc.*

f *dim.* *p*

cresc. *cresc.* *f*

f *dim.* *rit.* *p*

Angelus Bells

Then came the labourers home from the field,
 And serenely the sun sank;
 Down to his rest, and twilight prevailed,
 Anon from the belfry softly the Angelus sounded
 ("Evangeline" Longfellow)

E. DORN

Andantino semplice

p alla campanella

con Ped.

poco a poco dim.

p

sempre legatissimo

L.H. *L.H.* *L.H.* *R.H.* *R.H.* *R.H.* *R.H. estinto*

rall. pp

Andante espressivo

*cantante**ff con maestà**p*

Tempo I

*ff**p**rall.**alla campanella**poco a poco dim.**pp**R. H.**L. H.**L. H.**L. H.**R. H.**R. H.**R. H.**R. H.**pp*

Peasants returning from work, dancing and singing

Allegretto

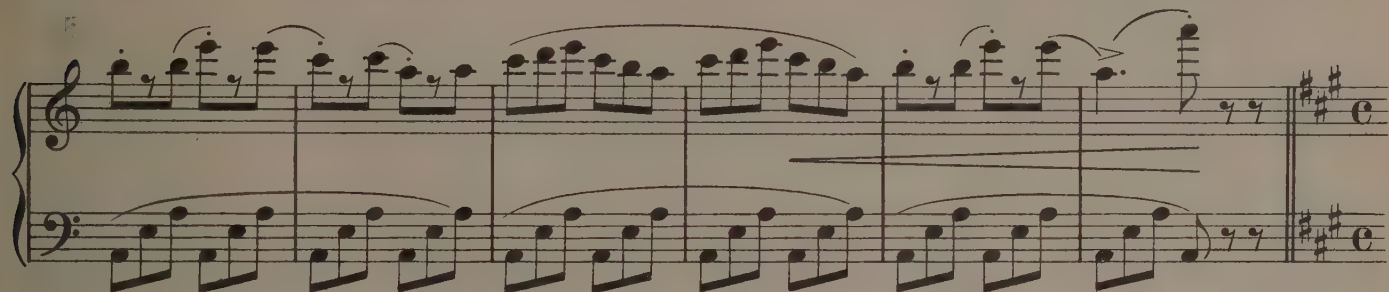
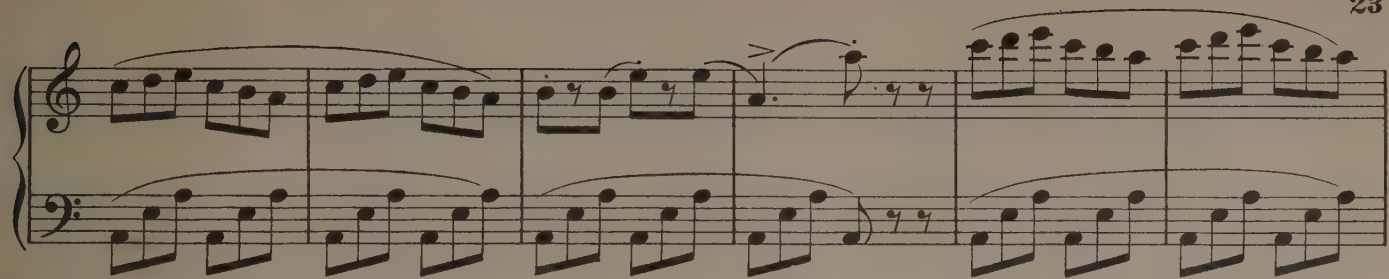
mf scherzando

f con gioia

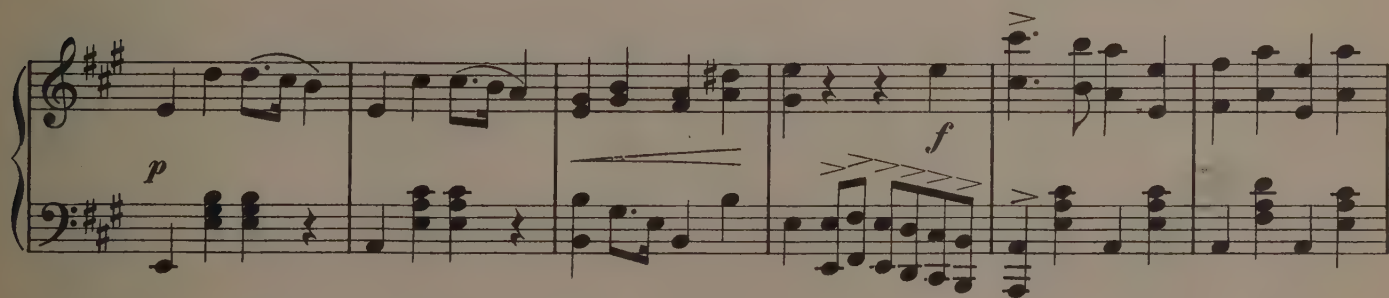
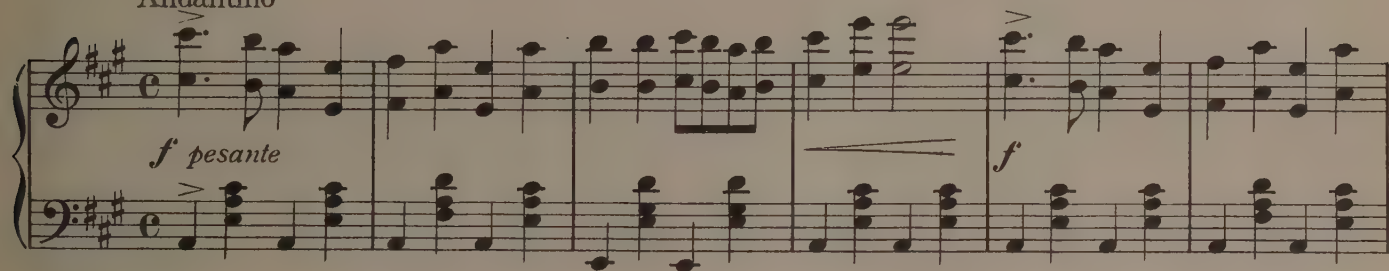
p

f

mf



Andantino



Allegretto

mf scherzando

poco a poco dim.

rall. p *pp rit.*

This section contains the first 16 measures of the 'Allegretto' piece. It is written for piano in 8/8 time. The first system (measures 1-4) features a lively melody in the right hand with eighth-note patterns and a steady eighth-note accompaniment in the left hand. The second system (measures 5-8) continues this pattern with some melodic variation. The third system (measures 9-12) introduces a crescendo, marked 'poco a poco dim.' (though the notation indicates a decrease in volume). The fourth system (measures 13-16) concludes with a 'rall. p' (rallentando piano) marking and a 'pp rit.' (pianissimo ritardando) marking, leading to a final cadence in measure 16.

Andantino semplice

p alla campanella

poco a poco dim.

This section contains the first 8 measures of the 'Andantino semplice' piece. It is written for piano in 3/4 time. The first system (measures 1-4) begins with a whole rest in the right hand, followed by a melody starting in measure 3. The left hand provides a simple harmonic accompaniment. The second system (measures 5-8) continues the melody and accompaniment, marked 'poco a poco dim.' (poco a poco diminuendo). The piece ends with a final cadence in measure 8.

First system of the musical score. It features a treble and bass staff. The right hand (R.H.) plays a series of eighth-note patterns, while the left hand (L.H.) provides a steady accompaniment. The tempo is marked *Andantino*. The system concludes with a *rall.* (rallentando) instruction and a *pp* (pianissimo) dynamic marking.

Second system of the musical score. The tempo is marked *Andantino*. The right hand features a *leggiere* (light) and *mf catando espressivo* (moderato-forte, cantando, expressive) passage. The left hand provides a steady accompaniment. The system concludes with a *mf* (moderato-forte) dynamic marking.

Third system of the musical score. The right hand features a *brillante* (brilliant) passage marked *f* (forte). The left hand provides a steady accompaniment. The system concludes with a *cantando* (cantando) instruction.

Fourth system of the musical score. The right hand features a *f grandioso* (forte, grandioso) passage. The left hand provides a steady accompaniment. The system concludes with a *f* (forte) dynamic marking.

Fifth system of the musical score. The right hand features a *f* (forte) passage. The left hand provides a steady accompaniment. The system concludes with a *f* (forte) dynamic marking.

Sixth system of the musical score. The right hand features a *ff* (fortissimo) passage. The left hand provides a steady accompaniment. The system concludes with a *ff* (fortissimo) dynamic marking.

con bravura

f

8

ff con somma forza

8

p tranquillo

dim.

rall.

Andantino semplice

alla campanella

sempre dim.

pp

legatissimo

R.H.

L.H.

R.H. sempre rall.

R.H.

estinto

R.H.

R.H.

ppp

1 2 5

1 2 5

1 2 5

Choral

(Ein' Feste Burg ist unser Gott)

MARTIN LUTHER

First system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (piano) with a grand staff (treble and bass clefs). The first measure is marked *f* (forte). The second measure is marked *con Ped.* (con pedale). The third measure is marked *mf* (mezzo-forte). The system ends with a repeat sign.

Second system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (piano) with a grand staff (treble and bass clefs). The first measure is marked *p* (piano). The system ends with a repeat sign.

Third system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (piano) with a grand staff (treble and bass clefs). The first measure is marked *cresc.* (crescendo). The system ends with a repeat sign.

Fourth system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (piano) with a grand staff (treble and bass clefs). The first measure is marked *f* (forte). The second measure is marked *mf* (mezzo-forte). The system ends with a repeat sign.

Fifth system of musical notation. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for piano (piano) with a grand staff (treble and bass clefs). The first measure is marked *f* (forte). The second measure is marked *ff* (fortissimo). The system ends with a repeat sign.

Ave Maria

FR. SCHUBERT

Lento

pp

Red.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various note values and rests. The bass staff contains a bass line with notes and rests. There are two systems of music. The first system has a key signature of one flat (Bb) and a 3/4 time signature. The second system has a key signature of two flats (Bb, Eb) and a 3/4 time signature. The music is marked with a piano (*p*) dynamic. There are also some performance markings like *pp* and *f*. The score includes fingerings and some specific notes like *Re* and *Re* with asterisks.

5 3 2 1
Ped 5 2

* Ped 4 2 1
5 4 2

* Ped 4 2 1
5 4 2

* simile 4 2 1
5 4 2

4 5

4 5

3 5

[illegible]

poco rit.

p a tempo

tranquillo assai

pp

p

The musical score consists of five systems of staves. The first system begins with a treble staff and a bass staff. The bass staff has a 4/5 time signature and a 'Lw.' marking. The second system continues with a 3/5 time signature and a 'Lw.' marking. The third system has a 2/5 time signature and a 'Lw.' marking. The fourth system has a 1/2 time signature and a 'Lw.' marking. The fifth system has a 1/2 time signature and a 'Lw.' marking. The piece concludes with a double bar line and a final chord.

First system of musical notation, measures 1-4. Treble clef has sixteenth-note runs with *sf* dynamics. Bass clef has chords with *Ped.* markings.

Second system of musical notation, measures 5-8. Treble clef has sixteenth-note runs with *p* dynamic. Bass clef has chords with *sf* dynamics and *Ped.* markings.

Third system of musical notation, measures 9-12. Treble clef has sixteenth-note runs. Bass clef has chords. Includes markings *ritard.*, *et*, and *crescendo*.

Fourth system of musical notation, measures 13-16. Treble clef has chords with *ff* dynamics. Bass clef has chords with *Ped.* markings and asterisks.

Fifth system of musical notation, measures 17-20. Treble clef has chords with *ff* and *mf* dynamics. Bass clef has chords with *Ped.* markings and asterisks. Includes *ten.* markings.

This page of musical notation is for piano and consists of five systems of staves. The notation includes complex chords, arpeggios, and various dynamic markings.

- System 1:** Features a grand staff with a treble and bass clef. The right hand plays a series of chords with a *ff* (fortissimo) dynamic. The left hand plays a bass line with a *ff* dynamic. The system concludes with a *p* (piano) dynamic and a *dolce* marking.
- System 2:** Continues the musical theme with complex chords and arpeggios. The right hand has a *p* dynamic. The left hand has a *ff* dynamic.
- System 3:** Includes a *ten.* (tension) marking. The right hand has a *ff* dynamic. The left hand has a *ff* dynamic.
- System 4:** Features a *p dim. poco a poco e rall.* (piano, gradually diminishing, little by little, and slowing down) marking. The right hand has a *pp* (pianissimo) dynamic. The left hand has a *pp* dynamic.
- System 5:** Concludes the page with a *a tempo* marking. The right hand has a *pp* dynamic. The left hand has a *pp* dynamic.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 32 in the top left corner.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 4/4 time. The right hand features a melodic line with slurs and fingerings (1, 4, 2, 3, 1, 4). The left hand provides harmonic support with chords and single notes. Dynamics include *p* (piano) and *pp* (pianissimo). There are two asterisks (*) below the staff, one under measure 2 and one under measure 4.

Second system of musical notation, measures 5-8. Measures 5-7 continue the previous texture. Measure 8 is a whole note chord marked *ten.* (tension). A *dolce* (dolce) marking appears above the staff in measure 8. There are three asterisks (*) below the staff, one under measure 6, one under measure 7, and one under measure 8.

Third system of musical notation, measures 9-12. Measures 9-11 feature a *ff* (fortissimo) dynamic with a driving, rhythmic pattern in both hands. Measure 12 is a whole note chord. There are four asterisks (*) below the staff, one under each of measures 9, 10, 11, and 12.

Fourth system of musical notation, measures 13-16. Measures 13-15 feature a *sf* (sforzando) dynamic with a driving, rhythmic pattern in both hands. Measure 16 is a whole note chord marked *dim.* (diminuendo). There are four asterisks (*) below the staff, one under each of measures 13, 14, 15, and 16.

Fifth system of musical notation, measures 17-20. Measures 17-19 feature a *mf* (mezzo-forte) dynamic with a driving, rhythmic pattern in both hands. Measure 20 is a whole note chord marked *p* (piano). There are four asterisks (*) below the staff, one under each of measures 17, 18, 19, and 20.

Bridal March

(LOHENGRIN)

R. WAGNER

Con moto moderato

The first system of the score is in 2/4 time, key of B-flat major. The treble staff begins with a piano (*p*) dynamic and features a melody of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and eighth notes. The system concludes with the instruction *Con Ped.* (Con Pedal).

The second system continues the musical theme from the first system, maintaining the same tempo and key signature. It features similar melodic and harmonic patterns in both staves.

The third system introduces dynamic contrasts, including *mf* (mezzo-forte) and *p* (piano). It features a triplet of eighth notes in the treble staff and various articulations like accents and slurs.

The fourth system concludes the page with a *legato* instruction. It includes fingerings (e.g., 5 4 2 1, 3 5 2 3, 1 2 1, 2 5 2 1) and a piano (*p*) dynamic marking. The system ends with a long, flowing melodic line in the treble staff.

This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, slurs, and fingerings. Dynamics include *p*, *p dolce*, and *pp*. Rehearsal marks are indicated by "Led." and asterisks (*). A handwritten number "476474" is present in the second system.

System 1: Treble and bass staves with notes and slurs. Dynamics: *p*. Rehearsal marks: Led. * Led. * 476474.

System 2: Treble and bass staves with notes and slurs. Dynamics: *p*. Rehearsal marks: Led. * Led. * Led. * Led. *.

System 3: Treble and bass staves with notes and slurs. Dynamics: *p*. Rehearsal marks: Led. * Led. * Led. * Led. *.

System 4: Treble and bass staves with notes and slurs. Dynamics: *p*. Rehearsal marks: Led. * Led. * Led. * Led. *.

System 5: Treble and bass staves with notes and slurs. Dynamics: *p dolce*. Rehearsal marks: Led. * Led. * Led. * Led. *.

System 6: Treble and bass staves with notes and slurs. Dynamics: *pp*. Rehearsal marks: Led. *.

March of the Priests

(From "The Magic Flute")

W. A. MOZART

Andante

sotto voce

Con Ped.

p

pp

sf

sf

poco ritard

Prayer

C. KREUTZER

Moderato

pp
Con Péd.
dim.
p *sf* *cresc.*
f *p* *f*
p *pp* $\frac{1}{2}$ *pp* *p* *sf* *f*
p *f* *pp*

Coronation March

(Le Prophète)

G. MEYERBEER

Tempo di Marcia molto maestoso

ff pesante

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped. simile*

ff

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped. simile*

ff

dans l'orchestre

ff

Cantabile con molto portamento

First system of musical notation. Treble and bass staves. The treble staff begins with a piano (*p*) dynamic and features a melodic line with triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. Fingerings are indicated with numbers 1-5. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

Second system of musical notation. The treble staff continues the melodic development. The bass staff includes the instruction *Ped. simile* under a specific passage. Pedal markings and asterisks are used throughout the system.

Third system of musical notation. The treble staff features a melodic line with triplets. The bass staff includes the instruction *molto cresc.* (molto crescendo) and a piano (*p*) dynamic marking. Fingerings and pedal markings are present.

Fourth system of musical notation. The treble staff shows a melodic line with slurs. The bass staff continues the accompaniment. Pedal markings and asterisks are used.

Fifth system of musical notation. The treble staff features a melodic line with triplets. The bass staff includes a melodic line with triplets and slurs. Pedal markings and asterisks are used.

Sixth system of musical notation. The treble staff begins with the instruction *détaché* and a forte (*ff.*) dynamic. The bass staff includes a melodic line with triplets and slurs. The system concludes with the instruction *Ped. simile*. Pedal markings and asterisks are used throughout the system.

First system of musical notation, measures 1-4. Treble and bass staves with triplets and accents.

Second system of musical notation, measures 5-8. Treble and bass staves with forte dynamics (*ff*) and pedal markings (*Ped.*).

Third system of musical notation, measures 9-12. Treble and bass staves with piano (*p*) and forte (*ff*) dynamics, and a simile marking (*Ped. simile*).

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano (*p*) dynamics and a *dolce e cantabile* marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano (*p*) dynamics and a simile marking (*Ped. simile*).

Sixth system of musical notation, measures 21-24. Treble and bass staves with piano (*p*) dynamics, a crescendo (*cresc.*) marking, and triplet markings.

First system of musical notation, measures 1-4. Treble and bass staves with triplets and slurs. Pedal points marked with "Ped." and asterisks.

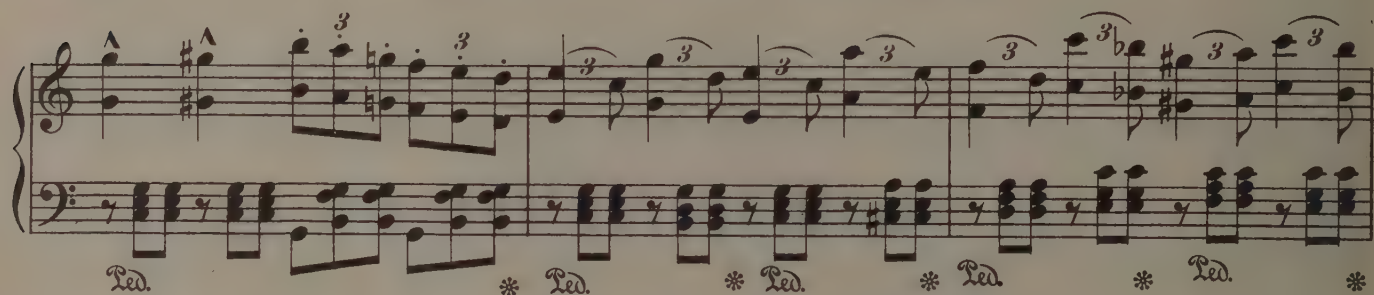
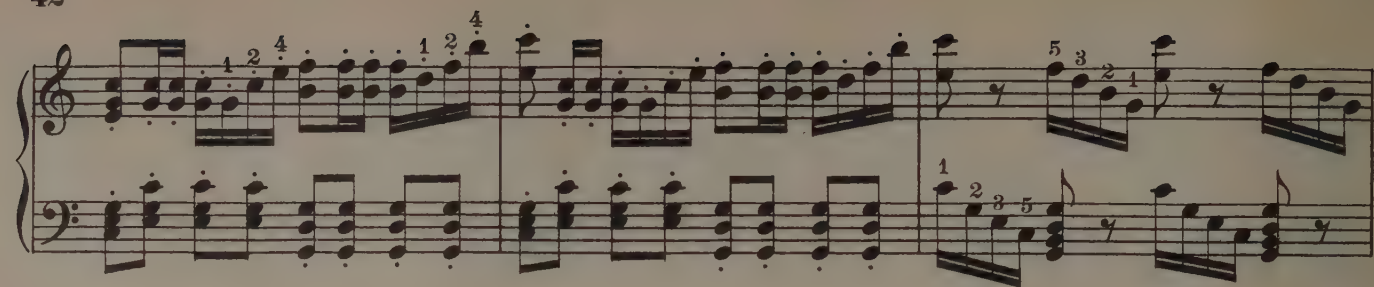
Second system of musical notation, measures 5-8. Treble and bass staves with triplets and slurs. Pedal points marked with "Ped." and asterisks.

Third system of musical notation, measures 9-12. Measure 10 has a trill in the treble and the instruction *p cantabile con molto portamento*. Pedal points marked with "Ped." and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves with triplets. Pedal points marked with "Ped." and "Ped. simile".

Fifth system of musical notation, measures 17-20. Measure 18 has *pp* and measure 19 has *ff*. Pedal points marked with "Ped." and asterisks.

Sixth system of musical notation, measures 21-24. Treble and bass staves with triplets and slurs. Pedal points marked with "Ped." and "Ped. simile".



Cujus Animam

(Stabat Mater)

G. ROSSINI

Allegro maestoso

p

*Ped. **

*Ped. **

*Ped. **

*Ped. **

*Ped. **

Ped. simile

f

fz

*Ped. **

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various dynamics and performance instructions:

- System 1:** Treble staff has a *ff* dynamic. Bass staff has a *Ped.* marking and a sequence of asterisks (*).
- System 2:** Treble staff has a *Ped.* marking. Bass staff has a sequence of asterisks (*).
- System 3:** Treble staff has a *p* dynamic. Bass staff has a sequence of asterisks (*).
- System 4:** Treble staff has a *Ped.* marking. Bass staff has a sequence of asterisks (*).
- System 5:** Treble staff has a *cresc.* dynamic. Bass staff has a *ff* dynamic and a sequence of asterisks (*).
- System 6:** Treble staff has a *p* dynamic. Bass staff has a *Ped.* marking and a sequence of asterisks (*).

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature is one sharp (F#), and the time signature is 4/4.

The systems are as follows:

- System 1:** Features a melody in the treble staff and a bass line in the bass staff. The bass line is marked with "Ped." and asterisks. Dynamics include *ff* and *cresc.*.
- System 2:** Continues the melody and bass line. The bass line is marked with "Ped." and asterisks. Dynamics include *ff* and *cresc.*.
- System 3:** Features a melody in the treble staff and a bass line in the bass staff. The bass line is marked with "Ped." and asterisks. Dynamics include *ff* and *cresc.*.
- System 4:** Features a melody in the treble staff and a bass line in the bass staff. The bass line is marked with "Ped." and asterisks. Dynamics include *ff* and *cresc.*.
- System 5:** Features a melody in the treble staff and a bass line in the bass staff. The bass line is marked with "Ped." and asterisks. Dynamics include *ff* and *cresc.*.
- System 6:** Features a melody in the treble staff and a bass line in the bass staff. The bass line is marked with "Ped." and asterisks. Dynamics include *ff* and *cresc.*.

The notation includes various musical symbols such as notes, rests, beams, and slurs. The bass line is often marked with "Ped." and asterisks, indicating pedaling. The dynamics range from *ff* (fortissimo) to *cresc.* (crescendo).

Largo

G.F. HÄNDEL

Largo

*p**Con Pedal**p**mf*

First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a 5th and 4th fingering, followed by a 5th, then a 4th and 5th, and finally a 4th and 3rd. Bass staff contains a 5th, then a 2nd, and finally a 2nd. The word *dim.* is written above the bass staff. The word *legato* is written above the treble staff with a slur.

Second system of musical notation. Treble and bass staves. Treble staff contains a 3rd and 1st fingering, followed by a 4th, then a 5th and 4th, and finally a 5th. Bass staff contains a 2nd, then a 1st, and finally a 3rd. The word *dim.* is written above the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff contains a 5th and 4th fingering, followed by a 5th, then a 4th and 3rd, and finally a 4th. Bass staff contains a 3rd, then a 2nd, and finally a 2nd and 4th. The word *cresc.* is written above the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a 3rd and 1st fingering, followed by a 4th and 2nd, then a 2nd and 2nd, and finally a 3rd and 5th. Bass staff contains a 2nd, then a 2nd, and finally a 3rd. The word *p* is written above the treble staff. The word *f* is written above the bass staff. The word *cresc.* is written above the bass staff. The word *f* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a 4th and 5th, followed by a 4th and 3rd, then a 5th and 2nd, and finally a 5th and 4th. Bass staff contains a 2nd, then a 2nd and 4th, and finally a 2nd. The word *p poco rit.* is written above the bass staff.

Funeral March

(from B Minor Sonata)

F. CHOPIN

Lento

This musical score page contains measures 1 through 24 of the Funeral March from Chopin's B Minor Sonata. The tempo is marked 'Lento'. The score is written for piano in B minor, 3/4 time. It features a series of descending and ascending eighth-note patterns in the right hand, often with fingerings like 4, 3, 2, 1, 2, 3, 4, 5. The left hand provides a steady accompaniment of eighth-note chords, with fingerings such as 2, 5, 4, 3, 2, 1, 2, 3, 4, 5. Dynamics include piano (*p*), fortissimo (*ff*), and accents (*acc*). The key signature has two sharps (F# and C#). The score is divided into systems of two staves each, with measure numbers 1 through 24 indicated at the beginning of each system.

This musical score is written for piano and bass. The piece begins with a series of chords and single notes in the bass, featuring fingerings 5, 4, and 6. The piano part starts with a melodic line in the right hand, including a trill and a grace note. The score includes several measures of sixteenth-note runs in both hands, often with grace notes. Dynamics include *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). The piece concludes with a double bar line and the instruction *Fine*.

The score is organized into systems, each containing a piano staff and a bass staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1 through 5. The key signature has one sharp (F#).

Da Capo al Fine.

Hallelujah Chorus

(Messiah)

G.F. HÄNDEL

Allegretto moderato

The musical score is written for piano and features five systems of music. Each system consists of a grand staff with a treble and bass clef. The time signature is common time (C). The tempo is marked 'Allegretto moderato'. The score includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The first system begins with a forte (*f*) dynamic. The second system includes a sforzando (*sf*) marking. The third system includes a sforzando (*sf*) marking and a repeat sign. The fourth system includes a fortissimo (*ff*) marking. The fifth system includes a forte (*f*) marking and a triplet of eighth notes. The score concludes with a final chord marked with a fermata.

f

sf

sf

ff

f

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a forte (*ff*) dynamic and a series of eighth notes. The bass staff features a series of eighth notes. The system concludes with a series of chords.

Second system of musical notation, featuring a treble and bass staff. The treble staff begins with a *marc.* (marcato) dynamic and a series of eighth notes. The bass staff features a series of eighth notes. The system concludes with a series of chords.

Third system of musical notation, featuring a treble and bass staff. The treble staff begins with a series of eighth notes. The bass staff features a series of eighth notes. The system concludes with a series of chords.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff begins with a series of eighth notes. The bass staff features a series of eighth notes. The system concludes with a series of chords.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff begins with a series of eighth notes. The bass staff features a series of eighth notes. The system concludes with a series of chords.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff begins with a series of eighth notes. The bass staff features a series of eighth notes. The system concludes with a series of chords.

marc.

This page contains six systems of musical notation for piano. Each system consists of a treble staff and a bass staff. The notation is written in a style typical of early 20th-century piano music, with various musical symbols including notes, rests, accidentals, and dynamic markings. The piece is marked with 'Pia' (Piano) and 'f' (forte) throughout. There are also fingerings and articulations indicated throughout the piece.

System 1: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents. There are 'Pia' and 'f' markings.

System 2: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents. There are 'Pia' and 'f' markings.

System 3: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents. There are 'Pia' and 'f' markings.

System 4: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents. There are 'Pia' and 'f' markings.

System 5: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents. There are 'Pia' and 'f' markings.

System 6: Treble staff has a series of eighth notes with accents. Bass staff has a series of eighth notes with accents. There are 'Pia' and 'f' markings.

This page of musical notation is for a piano piece, featuring six systems of staves. The notation is complex, with many fingerings and dynamics indicated.

The first system shows a treble and bass staff. The treble staff has a melodic line with many slurs and accents. The bass staff has a more rhythmic line with many slurs and accents. Dynamics include *f* and *ff*. There are also some markings like *Pa* and ***.

The second system continues the melodic and rhythmic development. The treble staff has many slurs and accents. The bass staff has many slurs and accents. Dynamics include *f* and *ff*.

The third system shows a treble and bass staff. The treble staff has a melodic line with many slurs and accents. The bass staff has a more rhythmic line with many slurs and accents. Dynamics include *f* and *ff*.

The fourth system continues the melodic and rhythmic development. The treble staff has many slurs and accents. The bass staff has many slurs and accents. Dynamics include *f* and *ff*.

The fifth system shows a treble and bass staff. The treble staff has a melodic line with many slurs and accents. The bass staff has a more rhythmic line with many slurs and accents. Dynamics include *f* and *ff*.

The sixth system continues the melodic and rhythmic development. The treble staff has many slurs and accents. The bass staff has many slurs and accents. Dynamics include *f* and *ff*.

The Heavens Are Telling

(From "The Creation")

J. HAYDN

Allegro

J. HAYDN

f

cantabile

p

1

This page contains six systems of musical notation for piano. Each system consists of a treble and bass staff. The music is written in a key with one flat (B-flat) and a 2/4 time signature.

- System 1:** Starts with a piano (*p*) dynamic. The right hand features a triplet of eighth notes and a series of slurs. The left hand has a steady eighth-note accompaniment. The word *sotto voce* is written above the staff.
- System 2:** Features a forte (*f*) dynamic. The right hand has a series of slurs and a triplet. The left hand continues with eighth notes.
- System 3:** Features a *sf* (sforzando) dynamic. The right hand has a series of slurs and a triplet. The left hand continues with eighth notes. The word *simile* is written below the staff.
- System 4:** Features a piano (*p*) dynamic. The right hand has a series of slurs and a triplet. The left hand continues with eighth notes.
- System 5:** Features a series of slurs and a triplet. The right hand has a series of slurs and a triplet. The left hand continues with eighth notes.
- System 6:** Features a series of slurs and a triplet. The right hand has a series of slurs and a triplet. The left hand continues with eighth notes.

This page of musical notation is for piano and consists of six systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *cresc.*, *f*, *ff*, and *p*. There are also fingerings and articulations marked throughout the piece.

System 1: Treble staff has a triplet of eighth notes (fingerings 3, 5, 3) and a half note. Bass staff has a half note (fingering 5) and a half note. Dynamics: *cresc.*, *f*. Articulations: *La*, *La*, *La*, *La*.

System 2: Treble staff has a half note (fingering 5) and a half note. Bass staff has a half note (fingering 5) and a half note. Dynamics: *f*, *f*. Articulations: *La*, *La*.

System 3: Treble staff has a half note (fingering 5) and a half note. Bass staff has a half note (fingering 5) and a half note. Dynamics: *f*, *f*. Articulations: *La*, *La*, *La*, *La*.

System 4: Treble staff has a half note (fingering 5) and a half note. Bass staff has a half note (fingering 5) and a half note. Dynamics: *f*, *f*. Articulations: *La*, *La*, *La*, *La*.

System 5: Treble staff has a half note (fingering 5) and a half note. Bass staff has a half note (fingering 5) and a half note. Dynamics: *f*, *ff*. Articulations: *La*, *La*, *La*, *La*.

System 6: Treble staff has a half note (fingering 5) and a half note. Bass staff has a half note (fingering 5) and a half note. Dynamics: *ff*. Articulations: *La*, *La*, *La*, *La*.

The Glory of God in Nature

57

Maestoso

L. VAN BEETHOVEN

ff *sf* *p* *f*

Con Qd.

sf *p*

f *sf* *sf* *sf* *sf* *pp* *espressivo*

pp *cresc.* *pp*

cresc. *f* *sf* *p* *f*

f *ff* *sf* *sf* *ff*

Inflammatus

(Stabat Mater)

G. ROSSINI

Maestoso con moto

Musical score for "The Merry Widow" (Act II). The score is written for piano (p) and features a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is arranged in two staves: a treble staff and a bass staff. The tempo is marked "Allegretto" and the dynamics include "ff" (fortissimo). The score is divided into measures, with some measures containing fingerings (4, 3, 2, 3, 2) and others marked "Ped." (pedal). The music is in 2/4 time.

A musical score for 'The Song of the Lark' by George F. Root. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is B-flat major (two flats). The time signature is 4/4. The score consists of two systems. The first system has four measures, and the second system has four measures. The piano part includes a 'Ped.' (pedal) marking and a 'pp' (pianissimo) dynamic marking. The score is printed on aged, yellowed paper.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a single voice and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The lyrics are written below the piano part.

The Rose Tree

*Ed. **

cresc. *ff* *ff*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* * *trem* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

pp *pp*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

Cantabile *sotto voce*

p *3* *2 2* *4 3 2 5 4 2 4 4 2*

ped. * *ped.* * *ped.* * *ped.* * *ped.* * *ped.* *

1 *3 2 1*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

This page of musical notation consists of five systems, each with a grand staff (treble and bass clef). The notation includes various musical elements such as trills, triplets, and dynamic markings.

- System 1:** The right hand features a trill (tr) and triplets (13, 23, tr 13, 23). The left hand has a steady eighth-note accompaniment. Dynamic markings include *ff* and *ritard*.
- System 2:** The right hand has a triplet (3) and a sequence of notes (1, 2, 3, 4). The left hand continues with eighth-note accompaniment. Dynamic markings include *ff* and *ritard*.
- System 3:** The right hand has a triplet (3) and a sequence of notes (1, 2, 3). The left hand has a steady eighth-note accompaniment. Dynamic markings include *ff* and *ritard*.
- System 4:** The right hand has a triplet (3) and a sequence of notes (1, 2, 3). The left hand has a steady eighth-note accompaniment. Dynamic markings include *ff* and *ritard*.
- System 5:** The right hand has a triplet (3) and a sequence of notes (1, 2, 3). The left hand has a steady eighth-note accompaniment. Dynamic markings include *ff* and *ritard*.

Choral

J. S. BACH

Maestoso

p

con Ped.

cresc.

p

f

p

cresc.

f

ritard

Kol Nidrei

Andante sostenuto
With deep feeling

HEBREW MELODY

pp sempre ben tenuto

Il basso sempre pp
*La * La * La * La * La*

Moderato. Tempo I

pp ppp smorz. p ritard.
*La **

mf accel. p a tempo p

pp
sempre pp il basso
*La * La * La * La **

Moderato Tempo I

poco mosso pp ril.

ten. Poco mosso p dolce dim.

Poco Allegro

First system of music, *Poco Allegro*. The score is in G major (one sharp) and 3/4 time. It features a piano introduction with a *cresc.* (crescendo) marking. The right hand plays a melodic line with sixteenth-note runs, while the left hand provides a harmonic accompaniment. Dynamics include *mf* (mezzo-forte), *ten.* (tenuis), and *p* (piano). There are two sixteenth-note triplets marked with a '6'.

Tempo I

Second system of music, *Tempo I*. The tempo changes to a moderate pace. The score includes a *dolce, ritard.* (dolce, ritardando) marking. The right hand has a melodic line with a *p* (piano) dynamic, followed by a *mf* (mezzo-forte) section. The left hand has a bass line with a *p* dynamic. There is a triplet of eighth notes marked with a '7'.

Piu mosso

Third system of music, *Piu mosso*. The tempo increases. The score features a *p* (piano) dynamic in the right hand, followed by a *pesante* (heavy) section. The left hand has a bass line with a *p* dynamic. The system ends with a *p dol.* (piano dolce) marking.

Poco Allegro

Fourth system of music, *Poco Allegro*. The tempo returns to the initial moderate pace. The score includes a *dim.* (diminuendo) marking. The right hand has a melodic line with a *pesante* (heavy) section. The left hand has a bass line with a *mf* (mezzo-forte) dynamic. There are two triplet of eighth notes marked with a '3'.

Piu mosso

Fifth system of music, *Piu mosso*. The tempo increases. The score features a *pesante* (heavy) section in the right hand. The left hand has a bass line with a *mf* (mezzo-forte) dynamic. There are several triplet of eighth notes marked with a '3'. The system ends with a *ten.* (tenuis) marking.

Tempo I

Sixth system of music, *Tempo I*. The tempo returns to the initial moderate pace. The score includes a *ritard.* (ritardando) marking. The right hand has a melodic line with a *p* (piano) dynamic, followed by a *dolce, ritard.* (dolce, ritardando) section. The left hand has a bass line with a *p* dynamic.

Melody marcato et sostenuto

p poco a poco cresc. *al*

Ra * Ra * Ra

f piu *f* et mosso *p* dim. *f*

* Ra Ra Ra Ra * Ra * Ra *

Tempo I *a tempo*

piu *f* *p* cresc. *f*

Ra. Ra. Ra. * Ra Ra Ra Ra Ra * Ra * Ra *

pp poco a poco cresc.

Ra * Ra * Ra * Ra

al *f* piu *f* *p*

* Ra * Ra Ra Ra Ra Ra * Ra * Ra *

Tempo I *Piu mosso*

mf *f* *p* *p dolce*

Ra * Ra * Ra *

Poco Allegro

cresc *mf*

Ped. * Ped. *

Tempo I

p *dolce* *rit.* *f* *sf*

Ped. * Ped. *

p *sf* *p* *pesante*

Ped. *

Poco Allegro

dolce *mp* *pesante poco f*

Ped. * Ped. *

f *più f poco mosso*

Ped. * Ped. *

Adagio

mf *sf* *p* *ritard* *dim.* *dolciss.* *ritard*

Ped. * Ped. * Ped. * Ped. *

Last Dream of the Virgin

Prelude

Andante religioso

J. MASSENET

p

pp una corda

rf

pp

Andante religioso

J. MASSENET

p

pp una corda

rf

pp

Andante religioso

J. MASSENET

cresc. *tre corde* *Ra* *Ra* *Ra simile* *f* *espress*

dim *mf* *un poco accel*

ff *rall* *a tempo dolce e* *pp*

calmato *pp*

pp

First system of musical notation for piano. The treble staff contains complex chordal textures with fingerings 5 2, 4 1, 5 2, 4 1, 5 1, 5 3, 4 1, 4 2, and 3. The bass staff has a melodic line with fingerings 1, 1, and 1. Dynamics include *mf*, *rall*, and *pp una corde*. The system concludes with the instruction *La simile*.

La * La La * La La simile

Second system of musical notation for piano. The treble staff continues the complex chordal textures. The bass staff has a melodic line. Dynamics include *f*. The system concludes with the instruction *La simile*.

La * La La * La La simile

Third system of musical notation for piano. The treble staff contains complex chordal textures with fingerings 4 1, 5 3, 3 2, 3 1, 2 1, 3 1, 5 2, 4 1, 5 2, 3 1, 5 3, 1, 5 3, 1, and 1. The bass staff has a melodic line with fingerings 1 2 4, 5 4, 2 1 2, and 1. Dynamics include *p*, *cresc.*, and *f*. The system concludes with the instruction *La simile*.

La * La * La * La * La * La * La * La * La * La *

Fourth system of musical notation for piano. The treble staff contains complex chordal textures with fingerings 5 3, 3 2, 3 1, 2 1, 3 1, 5 2, 4 1, 4 2, and 3 1. The bass staff has a melodic line with fingerings 1 2 4, 4 3, 2 1, 2, and 4. Dynamics include *pp*. The system concludes with the instruction *La simile*.

La * La * La * La * La * La * La * La * La *

Fifth system of musical notation for piano. The treble staff contains complex chordal textures with fingerings 2 1, 1 3, and 1 4. The bass staff has a melodic line with fingerings 1, 1 4, and 1 3. Dynamics include *p*, *f*, *pp*, *rall.*, *dim.*, and *ppp*. The system concludes with the instruction *La simile*.

La * La * La * La * La * La * La *

Dead March

(From "Saul" Oratorio)

69

G. F. HÄNDEL

Grave

Con No.

p

f

mf

ff

p

fr

ff

A. SULLIVAN

Andante Moderato

cresc.

f

Andante Moderato

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is on two staves (treble and bass clefs) with a key signature of one flat. The tempo is marked "Allegretto". The score consists of 12 measures. The first measure is a whole note chord (F4, A4, C5). The second measure is a whole note chord (F4, A4, C5). The third measure is a whole note chord (F4, A4, C5). The fourth measure is a whole note chord (F4, A4, C5). The fifth measure is a whole note chord (F4, A4, C5). The sixth measure is a whole note chord (F4, A4, C5). The seventh measure is a whole note chord (F4, A4, C5). The eighth measure is a whole note chord (F4, A4, C5). The ninth measure is a whole note chord (F4, A4, C5). The tenth measure is a whole note chord (F4, A4, C5). The eleventh measure is a whole note chord (F4, A4, C5). The twelfth measure is a whole note chord (F4, A4, C5). The lyrics are: "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The piano part includes dynamic markings: "dim." in the eighth measure and "p" in the tenth measure.

cantabile

Ped. * Ped. * Ped. * Ped. *

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final measure containing a sharp sign. The accompaniment consists of a steady eighth-note pattern in the bass staff. The score is divided into measures by vertical bar lines. Below the bass staff, there are markings: "Ped." followed by an asterisk, repeated five times, indicating pedaling instructions.

First system of musical notation, measures 1-4. The music is in G major (one sharp) and 2/4 time. The bass line features a series of chords, each marked with a 'Ped.' (pedal) and an asterisk (*). The treble line has a melodic line with some grace notes. A dynamic marking 'p' (piano) appears in measure 4.

Second system of musical notation, measures 5-8. The music continues with similar chordal textures. A 'cresc.' (crescendo) marking is present in measure 6, followed by a 'f' (forte) dynamic in measure 7. The bass line continues with 'Ped.' and asterisk markings.

Third system of musical notation, measures 9-12. Measure 9 is marked 'poco rall.' (poco rallentando). Measure 10 has a 'p' (piano) dynamic. Measure 11 is marked 'una corda' (una corda). The bass line continues with 'Ped.' and asterisk markings.

Fourth system of musical notation, measures 13-16. Measure 13 is marked 'Ped. simile'. A first ending bracket with a repeat sign and the number '8' spans measures 14-16. The music features a mix of chords and moving lines in both staves.

Fifth system of musical notation, measures 17-20. A second ending bracket with a repeat sign and the number '8' spans measures 17-20. The music concludes with sustained chords and melodic fragments.

8

First system of musical notation, measures 1-4. Treble and bass staves with a key signature of one flat. Measure 1 has an 8-measure repeat sign. Measure 4 ends with a repeat sign.

Second system of musical notation, measures 5-8. Treble and bass staves with a key signature of one flat.

Third system of musical notation, measures 9-12. Treble and bass staves with a key signature of one flat.

agitato

agitato

f

ped. * *ped.* * *ped.* *

ped. * *ped.* * *ped.* * *ped.* *

First system of the musical score. The treble staff contains a melody with various rhythmic values and fingerings indicated above the notes. The bass staff features a continuous eighth-note accompaniment. Performance markings include *Red.* (pedal) and asterisks (*) indicating pedal changes. The system concludes with a *cresc.* (crescendo) marking and a *molto* tempo indication.

Second system of the musical score. The treble staff continues the melody, while the bass staff maintains the eighth-note accompaniment. The system is marked with *ff grandioso* (fortissimo, grandioso). Pedal markings (*Red.* and asterisks) are present throughout the system.

Third system of the musical score. The treble staff continues the melody, and the bass staff continues the eighth-note accompaniment. Pedal markings (*Red.* and asterisks) are present throughout the system.

Fourth system of the musical score. The treble staff continues the melody, and the bass staff continues the eighth-note accompaniment. The system is marked with *fff* (fortississimo) and *ritard* (ritardando). Pedal markings (*Red.* and asterisks) are present throughout the system.

Fifth system of the musical score. The treble staff continues the melody, and the bass staff continues the eighth-note accompaniment. The system concludes with a final chord and a *Red.* marking. Pedal markings (*Red.* and asterisks) are present throughout the system.

The Last Hope

L.M. GOTTSCHALK

Religioso

p

pp

L.H.

espress.

un poco animato

espress.

mf

R.H.

con anima

dim.

R.H.

rall.

The page contains five systems of musical notation for piano, primarily in treble and bass clefs. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are written throughout the score.

System 1: The first system begins with the instruction *armonioso*. The first measure is marked *pp* *leggiero*. The second measure is marked *volante*. The third measure is marked *ben*. The system ends with a double bar line and a repeat sign.

System 2: The second system begins with the instruction *cantando*. The first measure is marked *L.H.*. The second measure is marked *con espress.*. The system ends with a double bar line and a repeat sign.

System 3: The third system begins with the instruction *scintillante*. The first measure is marked *p*. The second measure is marked *pp brillante*. The third measure is marked *scintillante*. The system ends with a double bar line and a repeat sign.

System 4: The fourth system begins with the instruction *legatiss.*. The first measure is marked *mf*. The second measure is marked *1-4*. The system ends with a double bar line and a repeat sign.

System 5: The fifth system begins with the instruction *p*. The first measure is marked *L.H.*. The second measure is marked *pp*. The third measure is marked *pp*. The fourth measure is marked *p*. The system ends with a double bar line and a repeat sign.

The page is marked with various performance instructions and dynamics, including *armonioso*, *pp*, *leggiero*, *volante*, *ben*, *cantando*, *L.H.*, *con espress.*, *scintillante*, *p*, *pp brillante*, *legatiss.*, *mf*, *1-4*, *p*, *pp*, and *ben marcato e sostenuto*.

The page contains five systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs) and a single bass clef staff below. The notation includes various musical symbols such as notes, rests, and fingerings.

Key markings and instructions include:

- il canto* (first system, left hand)
- L.H.* (multiple instances throughout)
- espress.* (second and fourth systems)
- pp* (second and fourth systems)
- cresc.* (third system)
- ben cantando* (fourth system)
- semplice* (second system)

The notation also features numerous fingerings (e.g., 1, 2, 3, 4, 5, 7) and articulation marks (e.g., slurs, accents). The bottom of the page shows the beginning of a new system with the label *L.H.*

ben marcato
il canto
espress

R.H.

L.H.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in 3/4 time and features a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth-note patterns and rests. The bass line consists of chords and single notes. The voice part is written in a single line with a treble clef and a key signature of one sharp (F#). The lyrics are written below the voice line. The score is divided into four measures by vertical bar lines. The first measure contains the lyrics "The Rose Tree", the second "The Rose Tree", the third "The Rose Tree", and the fourth "The Rose Tree". There are asterisks at the end of the first, third, and fourth measures. The piano part includes a "L.H." label for the left hand in the second measure. The score is written on a light blue background with a white grid.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp). The treble staff contains the melody, which includes various ornaments (marked with 'x' and '7') and slurs. The bass staff provides a simple harmonic accompaniment, primarily using chords and single notes. The piece is divided into four measures by vertical bar lines. The first measure begins with a treble clef and a key signature of one sharp. The second measure contains a double bar line. The third measure contains a double bar line. The fourth measure ends with a double bar line. The score is written in ink on aged, slightly yellowed paper.

The page contains four systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff below. The notation includes various musical symbols such as notes, rests, and fingerings, along with performance instructions and dynamics.

System 1: The first system begins with the instruction *espress* in the left hand. The right hand features a series of eighth-note patterns, some marked with a bracket and the number 8. The system concludes with the instruction *pp espress* and a *brillante* section marked with a bracket and the number 8. The key signature is three sharps (F#, C#, G#).

System 2: The second system starts with a *p* dynamic. The right hand continues with eighth-note patterns, and the left hand has a few notes. The system ends with the instruction *malinconico* and a *Rea* marking.

System 3: The third system begins with a *brillante* instruction. The right hand features a series of eighth-note patterns, some marked with a bracket and the number 8. The system concludes with the instruction *poco rit.* and a *Rea* marking.

System 4: The fourth system starts with a *pp* dynamic. The right hand continues with eighth-note patterns, and the left hand has a few notes. The system ends with a *Rea* marking.

The page is marked with asterisks (*) at the end of each system, indicating the end of a section or a measure.

First system of the musical score. The right hand features a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. Fingerings are indicated by numbers 1-5. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has three sharps (F#, C#, G#). The tempo/mood is indicated as *brillante*.

Second system of the musical score. It begins with the marking *poco rit.* (poco ritardando). The right hand continues with intricate melodic patterns. The left hand has a more active role with moving lines. The tempo changes to *rapido* (allegro) in the middle of the system. The key signature remains three sharps.

Third system of the musical score. It starts with the marking *Volante i rapido armonioso* (Flying, in rapid and harmonious). The right hand features rapid, flowing melodic lines. The left hand accompaniment is lighter. The dynamic marking *pp Una Corda* (pianissimo, one string) is present. The key signature is three sharps.

Fourth system of the musical score. The right hand continues with rapid, flowing melodic patterns. The left hand accompaniment is sparse, consisting of chords and single notes. The key signature is three sharps.

System 1: Treble and Bass staves. Treble staff features a melodic line with fingerings 1, 6, 1, 5 and a trill marked 'tr' with '1323' below it. Bass staff has a low note marked 'Ca' and a series of chords with fingerings 1 2 5, 1 3 5, 1 2 4, 1 4 5, and 2 4 5. Dynamics include *sempre pp* and *rapido*.

System 2: Treble and Bass staves. Treble staff has a trill marked 'tr' with '3231' below it and a section marked *scintillante*. Bass staff has a section marked *ppp* with a long sustained chord. Fingerings include 1 2 4, 1 2 5, 1 3 5, 1 2 4, 1 4 5, 2 3 5, and 1 2 3 5.

System 3: Treble and Bass staves. Treble staff has a trill marked 'tr' and a melodic line with fingerings 1, 2, 3, 4, 5. Bass staff has a series of chords with fingerings 2 4 5, 1 2 4 5, 2 3 5, 2 3 4, 1 2 5, 1 2 5, 1 2 4, 1 3 5, 2 5, and 1 3 5.

System 4: Treble and Bass staves. Treble staff has a section marked *pp Una Corda* and a section marked *armonioso*. Bass staff has a section marked *ppp*. Fingerings include 1, 2, 3, 4, 5, 1 2 5, 2 1, and 1 2 5.

Monastery Bells

Andantino

LEFÉBURE-WELY

8

p

Red. 2 1 4 1 4 2 *

8

Red. *

Red. *

Red. *

Red. *

Plus vite 8

f

Red. *

Red. *

Red. *

8

ritenuto pp

3 4 3 2 1 4 3 3 4 3 2 1 4 3

rall

8

f grandioso

1 2 4 1 2 4 1 2 3

Red. 5 2 1 3 *

Red. 5 2 1 3 *

Red. 5 2 1 3 *

First system of musical notation, measures 1-3. Treble and bass staves with chords and arpeggiated figures. Pedal points marked "Ped." and asterisks.

Second system of musical notation, measures 4-6. Includes "Tempo I" and "rall." markings. Pedal points marked "Ped." and asterisks.

Third system of musical notation, measures 7-9. Continuation of the arpeggiated pattern. Pedal points marked "Ped." and asterisks.

Fourth system of musical notation, measures 10-12. Includes "Plus vite" and "pp" markings. Pedal points marked "Ped." and asterisks.

Fifth system of musical notation, measures 13-15. Includes "f" markings and complex arpeggiated figures. Pedal points marked "Ped." and asterisks.

[illegible][illegible]

8

Ped. * Ped. * Ped. *

8

pp

f

Ped.

* Ped.

* Ped.

3 2 4 5 *

8.

f \uparrow 2

And.

5 2 1 4 3 2 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

System 1: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics: *f* \uparrow . Pedal markings: *Ped.* and *Ped.*. A fermata is present over the first measure of the bass staff.

System 2: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics: *f* \uparrow , *rall.*, *f* \uparrow , *f* \uparrow , *f* \uparrow . Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. A fermata is present over the first measure of the bass staff.

System 3: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics: *f* \uparrow , *f* \uparrow , *f* \uparrow , *f* \uparrow . Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*, *Ped.*. A fermata is present over the first measure of the bass staff.

System 4: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics: *f* \uparrow , *f* \uparrow , *f* \uparrow . Pedal markings: *Ped.*, *Ped.*, *Ped.*, *Ped.*. A fermata is present over the first measure of the bass staff.

System 5: Treble and bass staves. Treble staff has a dotted line with '8' above it. Bass staff has a dotted line with '8' above it. Dynamics: *pp una corda*, *ppp rit.*. Pedal markings: *Ped.*, *Ped.*, *Ped.*. A fermata is present over the first measure of the bass staff.

8

a tempo

espress.

rall.

a tempo

rit.

dimin

morendo

rall.

pp

85

Marche Pontificale

CHARLES GOUNOD

Allegretto maestoso (♩ = 100)

The musical score is written for piano and consists of five systems of music. Each system has a grand staff with a treble and bass clef. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegretto maestoso' with a metronome marking of a quarter note equal to 100 beats per minute. The first system begins with a forte (*f*) dynamic and includes the instruction 'con Ped.' (with pedal). The second and third systems continue the piece with various rhythmic patterns and chordal textures. The fourth system also features a forte (*f*) dynamic. The fifth system concludes the page with a piano (*p*) dynamic in the bass and a crescendo (*cresc.*) marking in the treble.

This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various dynamics and articulations:

- System 1:** Treble staff has a long note with a slur and a *dim.* marking. Bass staff has a series of eighth notes with a *p* marking.
- System 2:** Treble staff has a series of eighth notes with a *cresc.* marking. Bass staff has a series of eighth notes with a *f* marking.
- System 3:** Treble staff has a long note with a slur and a *dim.* marking. Bass staff has a series of eighth notes with a *cresc.* marking.
- System 4:** Treble staff has a long note with a slur and a *p* marking. Bass staff has a series of eighth notes with a *p* marking.
- System 5:** Treble staff has a series of eighth notes with a *f* marking. Bass staff has a series of eighth notes with a *f* marking.

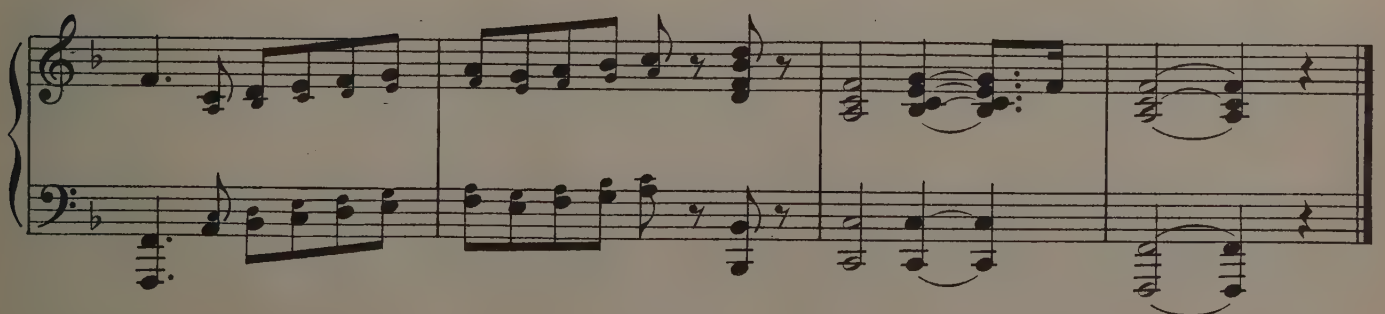
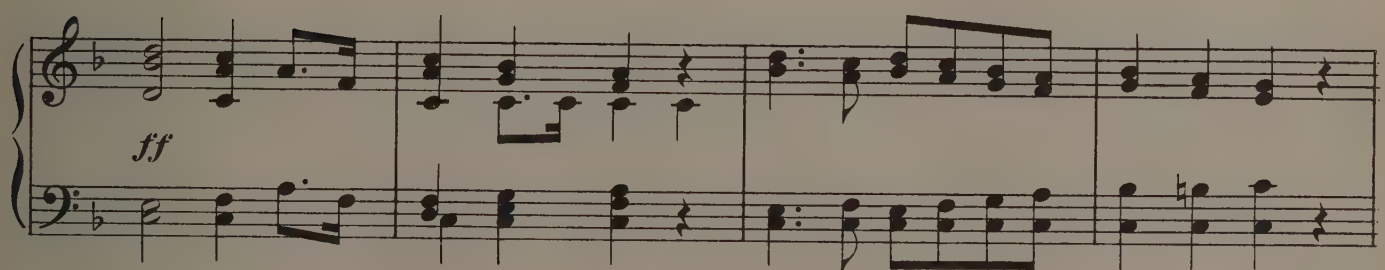
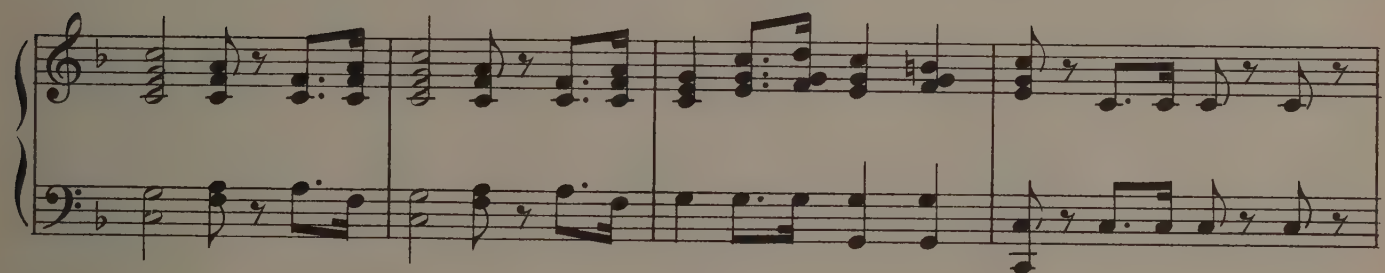
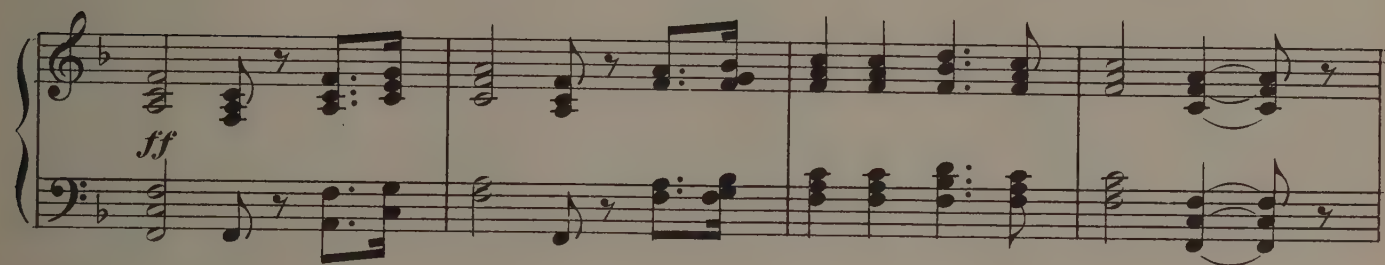
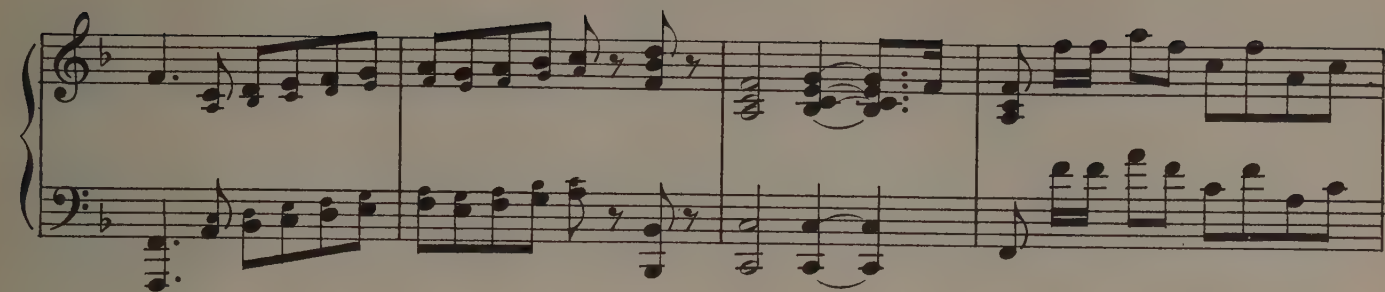
First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a supporting line. The key signature has one flat (B-flat). The lyrics "cres. - cen - do" are written below the notes. The first measure has a *cres.* marking.

Second system of musical notation. The treble staff features chords and single notes, while the bass staff has a steady eighth-note accompaniment. The key signature remains one flat. The first measure has a *f* marking, and the second measure has a *ff* marking.

Third system of musical notation. The treble staff continues with chords and moving lines, and the bass staff has a consistent eighth-note pattern. The key signature is one flat. The first measure has a *ff* marking.

Fourth system of musical notation. The treble staff shows a mix of chords and single notes, and the bass staff continues with eighth notes. The key signature is one flat.

Fifth system of musical notation. The treble staff features chords and single notes, and the bass staff has a steady eighth-note accompaniment. The key signature is one flat. The first measure has a *ff* marking.



Hymnus

A. VON FIELITZ

Andante religioso

The musical score is written for piano and organ. It consists of five systems of music. The piano part is in the upper staff, and the organ part is in the lower staff. The key signature is one flat (B-flat), and the time signature is common time (C).

System 1: The piano part begins with a 4-measure rest, followed by a 5-measure rest, then a 3-measure rest, and a 4-measure rest. The organ part plays a steady accompaniment. Dynamics include *p legato*. Pedal markings are present below the organ staff.

System 2: The piano part continues with a 4-measure rest, followed by a 5-measure rest, then a 4-measure rest, and a 4-measure rest. The organ part continues its accompaniment. Dynamics include *pp* and *Leg. simile*.

System 3: The piano part continues with a 4-measure rest, followed by a 5-measure rest, then a 4-measure rest, and a 4-measure rest. The organ part continues its accompaniment. Dynamics include *dim.*

System 4: The piano part continues with a 4-measure rest, followed by a 5-measure rest, then a 4-measure rest, and a 4-measure rest. The organ part continues its accompaniment. Dynamics include *p₁*, *cresc.*, and *f*.

System 5: The piano part continues with a 4-measure rest, followed by a 5-measure rest, then a 4-measure rest, and a 4-measure rest. The organ part continues its accompaniment. Dynamics include *p*, *cresc.*, and *Leg. simile*.

animando un poco

f p

2 2

4

2 1 2

3 1

2 1

4

3

5

*Led. * Led. Led. * Led. 4 * Led. Led. Led. **

poco a poco cresc.

5 4

5 3

3 4

rit. 4 - 4 -

sempre cresc.

1 2

4

35

3 4 5 4

41

*Led. Led. Led. * Led. * Led. 3 * Led. * Led. * Led. **

Tempo I

ff

*Led. * 4 Led. * 4 Led. * Led. * Led. Led. Led. * Led. 6 * Led. * Led. * Led. Led. Led.*

sempre ff

*Led. 6 * Led. * Led. * Led. * Led. * Led. * Led. * Led. **

pp

*Led. * Led. * Led. **

sempre pp

poco riten.

4

3

4

*Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. * Led. Led. Led. **

Palm Branches

(Les Rameaux)

J. FAURE

Andante maestoso

The musical score is written for piano and organ. It consists of four systems of music.

System 1: The piano part (treble and bass clef) begins with a forte (*f*) dynamic and features several triplet chords in the bass. The organ part (bass clef) has a melodic line with triplet notes. Fingerings are indicated as 3, 3, 3, 3 for the piano triplets and 3, 3 for the organ triplets. The organ part includes a 'Ped.' (pedal) marking and asterisks (*) indicating specific pedal points.

System 2: The piano part continues with more triplet chords. The organ part has a melodic line with a sequence of notes (5, 5, 2, 1) and triplet markings. Fingerings 3 and 3 are shown for the organ triplets. The organ part includes a 'Ped.' marking and asterisks (*) indicating specific pedal points.

System 3: The piano part is marked *p molto cantabile* and features a smooth, flowing melody. The organ part has a melodic line with a sequence of notes (5, 1, 1) and triplet markings. Fingerings 3 and 3 are shown for the organ triplets. The organ part includes a 'Ped. simile' marking and asterisks (*) indicating specific pedal points.

System 4: The piano part is marked *ff* and features a powerful, rhythmic melody. The organ part has a melodic line with a sequence of notes (5, 5, 2, 1) and triplet markings. Fingerings 3 and 3 are shown for the organ triplets. The organ part includes a 'Ped.' marking and asterisks (*) indicating specific pedal points.

First system of musical notation. The treble staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff features a steady eighth-note accompaniment. Performance markings include *cresc* and *f slargando*. A *Rit* marking is placed below the bass staff, followed by an asterisk and the word *simile*.

Second system of musical notation. The treble staff continues the melody with triplet markings and fingerings (1, 1, 2, 1, 2) indicated below. The bass staff continues the eighth-note accompaniment with some chordal textures.

Third system of musical notation. The treble staff has a more sparse texture with dotted rhythms. The bass staff continues the eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning of the system.

Fourth system of musical notation. The treble staff features triplet markings and accents. The bass staff continues the accompaniment with accents. Performance markings include *slargando*, *largo*, *rall*, and *fz*. A *Rit* marking is placed below the bass staff towards the end of the system.

Campbell.

Transcribed by
JULES de SIVRAI

Allegretto

Vol. VII-94

95

a tempo

p

Ped.

rall.

a tempo

una corda

rall.

a tempo rubato

brillante

a piacere

molto rit. e dim.

r.h.

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*leggiero**p il tema dolce cantando e legato*

First system of musical notation. The treble clef staff contains a melodic line with a slur and a dotted line indicating an eighth-note triplet. The bass clef staff contains a single note. The system is marked with a piano (*p*) dynamic and includes fingerings (1, 2, 4, 1, 2, 4, 2, 1, 2, 4, 4, 2) and a *Red.* (Reduction) marking.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a single note. The system is marked with a *Red.* (Reduction) marking and includes a star symbol.

Third system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a single note. The system is marked with a *Red.* (Reduction) marking and includes a star symbol.

Fourth system of musical notation. The treble clef staff contains a melodic line with a slur and a dotted line indicating an eighth-note triplet. The bass clef staff contains a single note. The system is marked with a *cresc.* (crescendo) dynamic and includes a *Red.* (Reduction) marking and a star symbol.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff contains a single note. The system is marked with a *dim.* (diminuendo) dynamic and includes a *Red.* (Reduction) marking and a star symbol.

Musical score for piano and voice, page 97. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of music, each with a vocal line (treble clef) and a piano accompaniment (bass clef).

The first system shows the vocal line with a melodic line and the piano accompaniment with a steady bass line. The second system continues the melodic line with a tie. The third system includes the marking *patetico* for the piano part and *placidamente* for the vocal part. The fourth system includes the marking *con affetto* for the piano part and *accel.* for the vocal part. The fifth system includes the marking *con passione* for the piano part and *rall.* for the vocal part, followed by *calmato p* for the piano part.

The score is divided into sections by asterisks. The piano part features a steady bass line with occasional chords and moving lines. The vocal part features a melodic line with various ornaments and phrasing.

con delicatezza

p il canto ben marcato

graziosamente

Vol. VII-98

This page contains five systems of musical notation for a piano piece. The notation is written for the left hand (L.H.) and right hand (R.H.) on grand staves. The key signature is one sharp (F#), and the time signature is 3/4.

System 1: The right hand begins with a rapid, ascending scale-like passage. The left hand provides a simple harmonic accompaniment. The tempo marking *molto rall.* (very slowing down) is indicated.

System 2: The right hand features a series of eighth-note patterns, some marked *volante* (flitting) and others *parlante* (speaking). The left hand continues with a steady accompaniment. The tempo marking *a tempo* (at the original tempo) is present.

System 3: The right hand continues with eighth-note patterns, some marked *meno mosso* (less motion). The left hand accompaniment remains consistent.

System 4: The right hand features a series of eighth-note patterns, some marked *a tempo*. The left hand accompaniment continues.

System 5: The right hand features a series of eighth-note patterns, some marked *pp* (pianissimo) and *l.h. morendo* (left hand dying away). The left hand accompaniment continues.

System 6: The right hand features a series of eighth-note patterns, some marked *pp* and *quasi estinto* (quasi extinct). The left hand accompaniment continues.

System 7: The right hand features a series of eighth-note patterns, some marked *pp* and *ten.* (tenuto). The left hand accompaniment continues.

The Shepherd Boy

G. D. WILSON

Allegretto

mf

con Ped.

pp

V

3

rit.

a tempo.

pp

3

First system of musical notation. The treble staff contains a melody with triplets and slurs. The bass staff provides harmonic support. Performance markings include *rit.* (ritardando) and *a tempo.* (return to tempo). The system concludes with a *pp* (pianissimo) dynamic marking.

Second system of musical notation. The treble staff features a melody with slurs and a triplet. The bass staff has a steady accompaniment. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation. The treble staff includes a wavy line indicating a trill on the final note, marked with a finger number 13. The melody is marked with *cresc.* (crescendo). The bass staff continues the accompaniment.

Fourth system of musical notation. The treble staff begins with a wavy line and a complex fingering sequence: 3 1, 2 1, 2 3, 1 2, 3 4, 5. The section is marked *brillante.* (brilliantly). The system includes a *p* (piano) dynamic marking and a triplet in the treble staff.

Fifth system of musical notation. The treble staff contains a melody with slurs and triplets. The bass staff has a consistent accompaniment. Performance markings include *rit.* (ritardando) and *a tempo.* (return to tempo). The system ends with a *pp* (pianissimo) dynamic marking.

This page of musical notation is for a piano piece, likely in G major (one sharp). It consists of five systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and ornaments.

System 1: The first system begins with a treble staff containing a series of eighth notes and a half note. The bass staff has a few notes and rests. A dynamic marking *f* (forte) appears in the second measure.

System 2: The second system continues the melody in the treble staff. A dynamic marking *f* is present in the second measure. A crescendo marking *cresc.* is placed above the staff in the third measure. The system ends with a fermata over a half note in the treble staff, with the number 13 written above it.

System 3: The third system features a treble staff with a series of notes, some marked with accents. A dynamic marking *p* (piano) is placed below the staff. The word *Brillante* is written above the staff. The system ends with a fermata over a half note in the treble staff, with the number 5 written above it.

System 4: The fourth system continues the melody in the treble staff. A dynamic marking *pp* (pianissimo) is placed below the staff. The word *a tempo.* is written above the staff. The system ends with a fermata over a half note in the treble staff, with the number 7 written above it.

System 5: The fifth system continues the melody in the treble staff. A dynamic marking *rit.* (ritardando) is placed below the staff. The system ends with a fermata over a half note in the treble staff, with the number 7 written above it.

Shepherd's Sunday Song

103

C. KREUTZER

Maestoso

fp *Con Tact* *p* *pp* *ff* *p* *pp* *cresc.* *f* *pin animato* *p* *calando* *mf* *cresc.* **Adagio** **Tempo I** *f* *ff* *ff*

Unfinished Symphony

(Excerpt)

FR. SCHUBERT

Moderato

First system of musical notation. Treble and bass staves. Treble staff begins with a piano (*p*) dynamic. Bass staff begins with a *pp cantabile* marking and a *con Pedale* instruction. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The system contains six measures.

Second system of musical notation, continuing the piece. It consists of six measures across two staves.

Third system of musical notation. Treble staff begins with a *pp* dynamic. The system contains six measures. Below the bass staff, there are five measures of a repeating rhythmic pattern marked with a treble clef, a flat, and an asterisk.

Fourth system of musical notation. Treble staff begins with a *ff* dynamic. The system contains six measures. Below the bass staff, there are five measures of a repeating rhythmic pattern marked with a treble clef, a flat, and an asterisk. A first ending bracket is indicated over the final two measures of the system.

Fifth system of musical notation. Treble staff begins with a *ff* dynamic. The system contains six measures. Below the bass staff, there are five measures of a repeating rhythmic pattern marked with a treble clef, a flat, and an asterisk. A crescendo (*cresc.*) marking is present over the final two measures of the system.

This page contains five systems of musical notation for piano. The notation is written on grand staves (treble and bass clefs joined). The key signature is B-flat major (two flats). The time signature is 3/4.

System 1: The first system begins with a treble staff containing a whole note chord (F4, A4, C5) and a bass staff with a triplet of eighth notes (G3, F3, E3). Dynamics include *f* (forte) and *ppp* (pianississimo). There are also markings for *lento* (slow) and *ff* (fortissimo).

System 2: The second system continues the piece with various chords and melodic lines. Dynamics include *f* and *ppp*. There are also markings for *lento* and *ff*.

System 3: The third system features a treble staff with a whole note chord (F4, A4, C5) and a bass staff with a triplet of eighth notes (G3, F3, E3). Dynamics include *f* and *ppp*. There are also markings for *lento* and *ff*.

System 4: The fourth system continues the piece with various chords and melodic lines. Dynamics include *f* and *ppp*. There are also markings for *lento* and *ff*.

System 5: The fifth system concludes the piece with a final chord in the treble staff and a bass staff with a triplet of eighth notes (G3, F3, E3). Dynamics include *f* and *ppp*. There are also markings for *lento* and *ff*.

War March Of The Priests

(From "Athalie")

F. MENDELSSOHN

Allegro vivace

The musical score is written for piano and bass. It begins with the tempo marking "Allegro vivace". The first system shows a piano introduction with a bass line of eighth notes and a treble line of chords. Dynamics include *p*, *sf*, *p*, and *sf cresc.*. The second system continues the bass line with eighth notes and treble chords, with dynamics *p cresc.* and *f*. The third system features a more complex treble line with triplets and sixteenth notes, with dynamics *sf* and *sf*. The fourth system concludes the piece with a final treble line and bass line, with dynamics *sf* and *sf*. Performance markings include "8" and "3" with "La" and asterisks, indicating specific rhythmic patterns or fingerings.

First system of musical notation. The treble staff contains a melodic line with a trill (tr) and a triplet (3). The bass staff contains a rhythmic accompaniment with a triplet (3). The system includes dynamic markings *f* and *sf*. Below the staff, there are vocal line notations: *La* * *La***La***La***La***La***La***La* * *La***La***La* *

Second system of musical notation. The treble staff contains a melodic line with a triplet (3). The bass staff contains a rhythmic accompaniment. The system includes dynamic markings *f* and *sf*. Below the staff, there are vocal line notations: *La* * *La* * *La* * *La* * *La* * *La* * *La* *

Third system of musical notation. The treble staff contains a melodic line with a triplet (3). The bass staff contains a rhythmic accompaniment. The system includes dynamic markings *f* and *sf*. Below the staff, there are vocal line notations: *La* * *La* * *La* * *La* * *La* * *La* * *La* *

Fourth system of musical notation. The treble staff contains a melodic line with a triplet (3). The bass staff contains a rhythmic accompaniment. The system includes dynamic markings *mf* and *f*. Below the staff, there are vocal line notations: *La* * *La* * *La* * *La* * *La* * *La* * *La* *

Fifth system of musical notation. The treble staff contains a melodic line with a triplet (3). The bass staff contains a rhythmic accompaniment. The system includes dynamic markings *f* and *sf*. Below the staff, there are vocal line notations: *La* * *La* * *La* * *La* * *La* * *La* * *La* *

This page of musical notation is for piano and consists of six systems of staves. The notation is complex, featuring many chords, triplets, and various dynamic markings. The key signature has one flat (B-flat).

The first system begins with a *ff* (fortissimo) dynamic. It includes triplets in both the treble and bass staves. The bass line has a series of notes marked with "La" and asterisks, ending with the word *simile*.

The second system continues with *sf* (sforzando) dynamics. It features more triplets and a section marked with an "8" and a dashed line, indicating an eighth-note pattern. The bass line again has "La" markings with asterisks.

The third system starts with a *pp* (pianissimo) dynamic. The bass line has a sequence of notes labeled "4 3 2" followed by "La" and asterisks.

The fourth system begins with a *p* (piano) dynamic. The bass line continues with "La" markings and asterisks.

The fifth system also starts with a *p* dynamic. It includes a *cresc.* (crescendo) marking in the right hand. The bass line has "La" markings and asterisks, followed by the word *simile*.

The sixth system continues with a *p* dynamic. The bass line has "La" markings and asterisks.

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with eighth notes and a melody in the right hand. The score includes a piano (p) dynamic marking and a repeat sign at the end.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It features a melody with eighth and sixteenth notes, including a triplet of eighth notes (4, 3, 2) and a triplet of sixteenth notes (8). The piano accompaniment is in bass clef, featuring a steady eighth-note bass line and chords. The second system continues the vocal melody and piano accompaniment, with dynamic markings such as *cresc.*, *f*, and *ff*. The vocal line includes the lyrics 'The Rose Tree' and 'The Rose Tree' repeated with asterisks. The piano accompaniment includes the lyrics 'The Rose Tree' and 'The Rose Tree' repeated with asterisks.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 3/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The voice part consists of a single line of melody. The lyrics are written below the piano part. The score includes dynamic markings such as *sf* (sforzando) and *simile*. The piece concludes with a double bar line.

*La * La * La * La * La simile*

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The *

First system of musical notation. Treble and bass staves. Treble staff has a dashed box over the first four measures. Bass staff has a *ff* dynamic marking in the fifth measure. Below the staves are vocal line notations: *La * La * La ** and *La * La ** with a 4 2 1 fingering above the final note.

Second system of musical notation. Treble and bass staves. Below the staves are vocal line notations: *La * La * La * La * La * La ** and *simile*.

Third system of musical notation. Treble and bass staves. Treble staff has a dashed box over the last four measures. Bass staff has a *ff* dynamic marking in the third measure. Below the staves are vocal line notations: *La * La ** and *La * La **.

Fourth system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking in the third measure. Below the staves are vocal line notations: *La * La ** and *La * La **.

Fifth system of musical notation. Treble and bass staves. Treble staff has a *ff* dynamic marking in the third measure. Below the staves are vocal line notations: *La * La ** and *La * La **.

Sixth system of musical notation. Treble and bass staves. Treble staff has a dashed box over the first four measures. Bass staff has a *ff* dynamic marking in the third measure. Below the staves are vocal line notations: *La * La ** and *La * La **.

See The Conquering Hero Comes

111

(Judas Maccabeus)

Tempo di Marcia, moderato

G. F. HÄNDEL

This musical score is for the piece "See The Conquering Hero Comes" by George Frideric Handel, from the opera Judas Maccabeus. The tempo is marked "Tempo di Marcia, moderato". The score is written for a grand piano (piano and bass staves) and includes various dynamic markings and performance instructions.

The score is divided into several systems, each with a piano (p) and bass (b) staff. The key signature is one sharp (F#), and the time signature is common time (C). The piece begins with a piano introduction marked "con Ped." (con Pedal). The dynamics range from piano (p) to fortissimo (ff), with a section marked "sempre f" (sempre fortissimo). The score includes numerous fingerings, slurs, and articulation marks (accents and staccato). The piece concludes with a final fortissimo (ff) marking.

With Verdure Clad

(Creation)

J. HAYDN

Andante

p

Ped.

* Ped.

Ped.

* Ped.

Ped.

* Ped.

Ped.

* Ped.

Ped. * Ped. simile
 4 3 2 1
 3 1 2 3 4 5
 5 3 2 1 4 3 2

p
 1 2 3 4 5 3 2 1 2 3 4 5 3
 3 4 1 2 3 4 5 3

p
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. simile

4 5 3 2 1 4 2 1 2 1 3 4 3 2 1
 4 2 1 2 1 3 4 3 2 1

First system of musical notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic accompaniment. A dynamic marking *p* (piano) is present in the bass staff. The system concludes with a fermata and a double bar line.

Second system of musical notation. The treble staff features a melodic line with the instruction *cantabile* above it. The bass staff contains a rhythmic accompaniment. The system concludes with a fermata and a double bar line.

Third system of musical notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic accompaniment. The system concludes with a fermata and a double bar line.

Fourth system of musical notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic accompaniment. The system concludes with a fermata and a double bar line.

Fifth system of musical notation. The treble staff contains a melodic line with various intervals and accidentals. The bass staff contains a harmonic accompaniment. The system concludes with a fermata and a double bar line.

Prelude

Original Key C Minor

FR. CHOPIN

Largo

*ff**pp*

Prayer

Op. 48, N^o 1.

L. VAN BEETHOVEN

Maestoso

p *cresc.* *p*

*La * La * La * La * La * La * La * La * La **

La simile *cresc.*

f *La * La * La * La * La * La * La * La * La ** *simile*

cresc. *La * La * La * La * La * La ** *p*

cresc. *cresc.* *f* *dim.* *p* *pp*

*La * La * La * La * La * La * La * La * La **

Pleyel's Hymn

Paraphrase

W. J. WESTBROOK

Andante

p
Con Lda
cresc.
f
p
f
p
mf
p

Prayer

(Der Freischütz)

C. M. VON WEBER

Adagio

The musical score is arranged in six systems, each containing a piano (p) staff and a vocal staff. The tempo is marked 'Adagio'.

- System 1:** The piano part begins with a series of arpeggiated chords. The vocal part has the lyrics 'Ra' followed by an asterisk.
- System 2:** The piano part continues with similar arpeggiated figures. The vocal part has 'Ra' followed by an asterisk.
- System 3:** The piano part features a 'legato' marking. The vocal part has 'Ra' followed by an asterisk.
- System 4:** The piano part continues with arpeggiated figures. The vocal part has 'Ra' followed by an asterisk.
- System 5:** The piano part continues with arpeggiated figures. The vocal part has 'Ra' followed by an asterisk.
- System 6:** The piano part continues with arpeggiated figures. The vocal part has 'Ra' followed by an asterisk.

Performance markings include 'sempre pp' (pianissimo) and 'legato'.

Old Welsh New Year's Song

Andantino

WELSH CAROL

The musical score is written for piano in 3/4 time, marked Andantino. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings.

System 1: Treble staff begins with a triplet of eighth notes. Bass staff has a *p* marking. A *Con Pedal* instruction is written below the bass staff.

System 2: Treble staff has a triplet of eighth notes. Bass staff has a *p legato* marking.

System 3: Treble staff has a slur over a group of notes. Bass staff has a *dim.* marking.

System 4: Treble staff has a *cresc.* marking. Bass staff has a *p* marking, followed by a *sf* marking, and then a *dim.* marking.

System 5: Treble staff has a *p* marking. Bass staff has a *cresc.* marking.

System 6: Treble staff has a *sf* marking. Bass staff has a *dimin.* marking. The piece concludes with a repeat sign.

Ave verum

W. A. MOZART

Andante sostenuto

[illegible]

And. *p* *cresc.*

Lullaby

Op. 98, No. 4

And. *p* *cresc.*

Lullaby

Op. 98, No. 4

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in G major (one sharp) and 2/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The voice part is written below the piano part, with lyrics in German. The score consists of two systems. The first system has four measures, and the second system has four measures. The lyrics are: 'Der * Rose * Baum * hat * eine * Rose * die * steht * im * Garten *'. The piano part features various musical notations, including eighth notes, quarter notes, and chords. The voice part is written in a simple, clear font.

5
3

La simile

p *cresc.*

4/2 4/2 3 1 4 3

p *pp* *f*

45 4 3 5 2 3 4 3 24

p *pp*

*La * La * La* *La * La * La * La * La **

But The Lord Is Mindful

(St. Paul)

Andantino

F. MENDELSSOHN

p

ritard.

a tempo

5 3 4 1 4 3 2 1 5 4 4 4 2 1 3 2 1 4 5 4

mf

5 4 3 2 3 *marcato* 4 3 2 1 *p* 3 2 1 4

cresc. *f* *p* 4 5 4 5 3 4 2 3 4

cresc. *f* *dim.* *p* 4 1 4 2 5 2 5 3 5 3 2 4 3 2 1 4

cresc. 4 1 2 5 4 4 2 2 4 2 4

f *dimin.* *pp* 5 4 2 2 3 4 3 2 1 4 2 1

2 4

This page of musical notation is for a piano piece, featuring six systems of staves. The notation includes various dynamics and musical markings:

- System 1:** Treble and bass staves. Dynamics: *p* (piano), *pp* (pianissimo), *p*. The bass staff has a continuous eighth-note pattern.
- System 2:** Treble and bass staves. Dynamics: *p*. The bass staff continues the eighth-note pattern.
- System 3:** Treble and bass staves. Dynamics: *mf* (mezzo-forte), *p*. The bass staff has a continuous eighth-note pattern. There is a *Red.* (Reduction) marking and an asterisk (*) in the bass staff.
- System 4:** Treble and bass staves. Dynamics: *f* (forte), *sf* (sforzando), *pp* (pianissimo). The bass staff has a continuous eighth-note pattern.
- System 5:** Treble and bass staves. Dynamics: *p* (piano). The bass staff has a continuous eighth-note pattern.
- System 6:** Treble and bass staves. Dynamics: *p* (piano). The bass staff has a continuous eighth-note pattern.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 123 in the top right corner.

Angel's Serenade

Arrangement without
Violin Obligato

(La Serenata)

G. BRAGA

Andante con moto

Piano

pp

espressivo

p

First system of piano accompaniment, featuring a treble and bass staff with arpeggiated chords and a single note in the treble staff.

Second system of piano accompaniment, featuring a treble and bass staff with arpeggiated chords and a single note in the treble staff.

Child.

tones are those that are soft - ly and sweet - ly

pp

Third system of music, featuring a vocal line for 'Child' and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves.

play - ing, Did'st hear them, moth - er, as

Fourth system of music, featuring a vocal line and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves.

cresc.

on the wind's pin - ions they're stray - - ing, Pray tell me,

cresc.

moth - - er whence those heav'n - ly sounds pro - ceed? _____ The Calm

Mother.

thee, my dar - ling, I hear no voice as

rit. e dim.

rit. e dim.

a tempo.

you! On - ly the Zeph - yrs float - ing by,

a tempo.

cresc.

On - ly the moon up - ris - ing! Of that sweet song poor flow' - ret weak and

cresc.

The Child.

fad - ing, Who could have sung it for thee? No!

dim.

No! ————— No! —————

dim. *p*

It was no earth - ly mel - o - dy That

woke me so sweet - ly moth-er so ten - - der!

More it re - sem - bled, far more it seems, it

seems to me, Such songs as an - gels ren - der. To join their

le - - gions they're call - ing me. Fare - well, my dear - est

dim.

moth er, Sweet an-gels I fol - low thee!

dim.

sempre

I fol - low thee! I fol - low thee!

sempre

I fol - low thee! I fol - low

f

thee!

f

Ave Maria

BACH-GOUNOD

Moderato

Piano

p *red.* *

red. *

red. *

red. *

A - - - - - ve Ma -
A - - - - - ve Ma -

red. *pp* *

red. *

ri - - - - - a
ri - - - - - a

red. *

red. *

Thou hap - py moth - er,
gra - ti - a ple - na,

Ad. cresc. * *Ad. pp* *

God is with thee,
Do mi - nus te - cum,

Ad. cresc. * *pp* *

Bless - ed, bless - ed art
be - ne - dic - ta

Ad. cresc. * *Ad.* *

thou A - bove all
tu in mu - li

Ad. pp * *Ad. cresc.* *

moth - ers, Since in Beth - lehem,
e - ri - bus et be - ne - dic - tus,

p *Red.* * *Red. cresc.* * *p* *Red.* *

came to thee the an - gel of the
fruc - tus ven - tris tu - i Je -

Red. cresc. * *Red.* * *Red. dim.* *

Lord Hon - or'd and bless - ed,
sus Sanc - ta Ma - ri - a,

p *Red.* * *Red.* *

cresc. molto.
hon - or'd and bless - ed Ma - ri - a,
sanc - ta Ma - ri - a Ma - ri - a

Red. cresc. molto * *Red.* * *Red.* *

Moth - er of Je - sus In - fant Re -
 O - ra pro no - bis, no - bis pec - ca -

deem - er, Born to save us from our
 to - ri - bus, nunc et in ho - ra, in

sins and all our heav - y woes.
 ho - ra mor - tis nos - trae A -

ve! A - - - men.
 A - - - ve!

pp *molto cresc.* *ff* *dim.* *p* *pp*

The Better Land

MRS. HEMANS

FREDERIC H. COWEN

Non troppo Allegro

Piano

p Tranquillo

I hear thee speak — of the

bet - ter land, — Thou call'st its chil - dren a hap - py band, —

cresc.

Moth-er, where ____ is that ra - diant shore, Shall we not seek it,

cresc.

shall we not seek it, And weep no more; ____ Is it

cresc.

where the flow'r ____ of the o - range blows, And the fire-flies dance ____ thro' the

Lento

myr - tle boughs? ____ Not there, not there my

dim. e rall.

p

Tempo I.

child.

p *Tranquillo*

mf

Is it far a-way _____ in some re-gion old, Where the

p

cresc.

riv-ers wan-der o'er sands of gold, Where the burn-ing rays _____ of the

cresc.

ru-by shine, _____ And the dia-mond lights up, the dia-mond lights up _____ the

cresc.

cresc. ed agitato.

se - cret mine; — And the pearl gleams forth — from the

cresc.

mf

cor - al strand Is it there, sweet moth - er, that bet - ter land, Is it

there, sweet moth - er, that bet - ter land? —

Red. dim. e

Lento

Not there, not there, my

rall.

Lento

Tempo I.

child.

pp Tranquillo

Molto Andante

p Tranquillo

Eye hath not seen it, my gen-tle boy, Ear hath not heard it's deep songs of joy,

Molto Andante

p pesante
cresc.

Dreams can-not pic-ture a world so fair, Sor-row and death, sor-row and death

*cresc.**sempre cresc.*

may not en-ter there;- Time doth not breathe on it's fade-less bloom, on it's fade-less

sempre cresc.

bloom, Far be - yond, be-yond the clouds,

Far be - yond, be-yond the tomb, Far be-yond the clouds and be-

yond the tomb, It is there, it is there, 'tis there, my

child, 'tis there!

ff *p* *ff* *dim.* *cresc.* *ff* *dim.* *cresc.* *ff con tutta la forza* *dim.* *ff rit.* *dim.* *p* *rall.* *Red.* *

But The Lord Is Mindful.

(St. Paul.)

F. MENDELSSOHN

Andantino

Piano

But the Lord is mind-ful of His own, He re - mem - bers His chil -

dren. But the Lord is mind-ful of His own; *rit.* *a tempo* the Lord re-mem-bers His

chil - dren, re - mem - bers His chil - dren.

cresc. *p* *mf*

A *cresc.*

Bow down be-fore Him, ye migh - ty, for the Lord is

p *fp* *cresc.*

near us. Bow down be-fore Him, ye mighty, for the Lord is

f *p* *fp* *cresc.*

near us. Yea, the Lord is mind-ful of His own, He—re—

f *p* *f* *dim.* *p*

mem-bers His chil - dren. Bow down be-fore Him, ye mighty, for the

cresc. *cresc.* *f*

Lord is near us.

dim. *pp*

Calvary

HENRY VAUGHAN

PAUL RODNEY

Maestoso

Piano

f

mf

dim.

mp

The pil - grims thron' thro' the

cit - y gates While the night is fall - ing fast; They

go to watch on Cal - v'ry's hill Ere the twi - light hours - are

f

p

p

mf

past; Though dark be the way, with eyes — of faith — They

mf

p espress

gaze on His Cross a - bove; And, lo! from each heart — the

p

f cresc. *rall.*

shad - ows de-part, As they list to His words of love, as they

f cresc. *rall.*

rit.

list to His words of love.

p rit.

Andante

p con espress

"Rest, rest to the wea - ry, Peace, peace to the soul;— Though life may be

p con espress

drear - y, Earth is not thy goal. — O lay down thy bur - den,

f *p*

O come un - to Me, — I will not for-sake thee, I will not for-

mf con molto espress. *f rall.*

sake thee, I will not for-sake thee, Though all else should flee."—

f

f
Far, far a-way, o'er the

dream— of years,— They hear the Voice of the King:—

rall.
“Where, O Grave, where is thy vic - to - ry, And where, O Death, is— thy

f a tempo
sting?’’— Cap - tive He leads them for ev - er - more,— While

wea - ry pil - grims re - joice; For look - ing on high to the

Cross He bore, — The faith-ful shall hear His Voice, — the

faith - ful shall hear His Voice. —

Andante
p con espress

“Rest, rest to the wea - ry, Peace, peace to the soul; —

Though life may be drear - y, Earth is not thy goal. — O lay down thy

bur - den, O come un - to Me, — I will not for-sake thee,

I will not for-sake thee, I will not for-sake thee, Though all else should

flee, though all else should flee." —

Ave Maria

(Adapted from "Cavalleria Rusticana")

Fred. E. Weatherly

P. MASCAGNI

Andante sostenuto

Piano

pp

rall.

p a tempo.

A - ve Ma-

ri - a, Hear my cry! — O — guide — my

sf

where no harm is nigh;

path where no harm, — no harm — is nigh! —

p

pp

mf

p

Red. *

pp dolcissimo

O turn thy heart

to earth, and see my—

pp dolcissimo

heart

and com - - fort me!

morendo.

lone - ly heart

and com - fort

me!

Red.

*

Moth - er, see my tears, see my tears are

fall -

ing,

Thou

hast

al -

so

sor - row known, Life, ah! it is so

drea - ry, my heart it is so wea - ry,

largamento Ah! leave me not — a - lone! *f* *a tempo.* O Moth - er,

hear me in the light, Look down on me, my com - fort

be, And guide my steps a - right!

dim. *p* *dim.*

A musical score for a three-part setting of the hymn 'O Mother, Hear Me Where Thou Art'. The score is written for Soprano, Alto, and Bass voices, with a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The Soprano part begins with a rest, followed by the lyrics 'O Mother, hear me where thou'. The Alto and Bass parts provide harmonic support with chords and moving lines. The piano accompaniment features a steady bass line and chords in the right hand. The score includes dynamic markings such as *f dim.* and *dim.*.

poco a poco *dim. e rall. sempre*
 art, And guard and guide my ach-ing heart, my ach-ing
poco a poco *dim. e rall. sempre*

Rock'd In The Cradle Of The Deep

Mrs. Willard

J. P. KNIGHT

Moderato

Piano

mf

mf

cresc.

p

cresc.

dim.

mf

dim.

p

cresc.

cresc.

Rock'd in the cra - dle of the deep, I lay me
And such the trust that still were mine, Tho' storm - y
down in peace to sleep; Se - cure I rest up - on the
winds swept o'er the brine; Or though the temp - est fie - ry
wave, For thou, O Lord, hast power to save, I
breath, Rous'd me from sleep to wreck and death! In

f know Thou wilt not slight my call, For Thou dost mark the spar-row's
o - cean cavestill safe with thee, The germ of im-mor-tal - i -

mf *dim.*

fall! And calm and peace-ful is my sleep, _____
ty.

mf *p*

Rock'd in the cra-dle of the deep, And calm and peace-ful is my

cresc. *tr* *cresc.*

1. *dim.* sleep, — Rock'd in the cra-dle of the deep. 2. *dim.* Rock'd in the cradle of the deep.

dim. *D.C.* *dim.*

Consider The Lilies

R. TOPLIFF

Maestoso

Piano

Is not the life more than meat, and the bod-y — than

rai-ment? Be-hold the fowls of the air,

For they sow not, nei-ther do they reap nor ga-ther in-to

barns, Yet your heav'n-ly fa-ther feed - - eth them.

Semplicemente

Con-si - der the Li-lies of the field, how they

grow, — they toil not, nei - ther do they spin, — they

toil not, nei-ther do they spin, — And yet I say un - to

you, — I say un - to you, that e - ven So-lo-mon in all his glo - ry,

dim. *p* *cresc.* *f*

was — not ar - ray'd — like one — of these — Con-si - der the

dim. *p*

li-lies how they grow, — con-si - der the li-lies how they grow, — they

Red. *

toil not, they toil not, nei - ther do — they

Red.

spin, yet I say un - to you,

cresc. *dim.*

So-lo-mon in all his glo - - ry was not ar-ray'd,

f *dim.*

p was not ar-ray'd like one of these,

p

was not ar-ray'd

p *Sva tr.*

2do.

was not ar-ray'd like one of these, and yet I

tr.

say un - to you, So - lo-mon in all his glo - ry,

cresc. *dim.* *f* *dim.*

was not ar-ray'd, was not ar-ray'd, was not ar-ray'd like one of these,

p *cresc.* *p*

like one of these, like one of these.

pp

Red.

ppp

*

The Lord's Prayer

Fr. KOERNER

Maestoso

Piano

Our

Fa - ther who art in heav - en, Hal - low - ed be thy

name; Thy King - dom come, Thy will be done on

earth as it is in Heav'n. Give us this day our

mf *rit.* *cresc. poco a poco* *f* *p*

First system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F#5, G5, and a half note G4. The piano accompaniment (grand staff) features a series of chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

dai - ly bread, And for - give us our tres - pass - es, And for -

Second system of the musical score. The vocal line continues with a half note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F#5, G5, and a half note G4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

give us our tres - pass - es, And for - give us our tres - pass -

cresc. poco a poco

Third system of the musical score. The vocal line begins with a half note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F#5, G5, and a half note G4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

es, As we for - give — those who tres - pass a -

f p

Fourth system of the musical score. The vocal line begins with a half note G4, followed by eighth notes A4, Bb4, C5, D5, E5, F#5, G5, and a half note G4. The piano accompaniment features a series of chords in the right hand and single notes in the left hand, all in a B-flat major key signature.

gainst us, As we for - give — those — who tres-pass a -

pp *f*

gainst us, And lead us not in - to temp - ta - tion But de -

p *f*

liv - er us from e - vil, For thine is the

cresc. molto *ff* *rit.*

King-dom And the pow - er And the glo - ry For - ev - er

dim. *p*

and ev - er A - men. A - men.

Cujus Animam

(Stabat Mater)

G. ROSSINI

Allegro maestoso

p

Through his bleed - - ing side re -

Piano

mf

treat - - ing, See the Ho - - ly Spir - - it fleet - ing,

Wing'd for - mer - - cy - - to the skies!

f

Through his bleed - - ing side re - treat - - ing,

ff

See the Ho - ly Spir - it fleet-ing

Wing'd for mer-cy to the skies! Oh how

sad - ly bro - ken heart - ed As her

on - ly son's de - part - ed must her

moth - er's feel - - ings be must her

moth - - - er's feel - - - ings be!

Oh how sad - - ly bro - - ken

heart - ed As her on - ly son's de -

pp

part - ed must her moth - - er's feel - - ings

a piacere a tempo.

be _____ As she sees with tear - ful - won - der -

col canto dolce

cru - el Death part them a - sun - der, Though it -

f *f* *ff*

sets all - man - kind free. Oh how -

f *ff*

sad - - ly - bro - - ken heart - - ed - must her -

moth - - er's feel - - ings be, Oh how sad - ly bro - ken

heart - ed, Oh how sad - ly bro - ken heart - ed must her moth - er's feel - ings

be, her feel - ings be her moth - er's feel - ings

be. Oh how sad - ly bro-ken heart-ed Oh how sad - ly bro-ken

heart-ed must her moth - er's feel - ings be, her feel - ings be

her moth - er's feel - ings be, moth -

er's feel - - - - - ings be!

p *ff* *p* *f* *pp*

A Dream of Paradise

CLAUDE LITTLETON

HAMILTON GRAY

Andante maestoso

Once in the ev'-ning twi-light, I dreamt a hap-py dream; Me-thought I was in

Heav'n a-bove, And saw its crys-tal gleam. And calm, a-mid the

glo-ry, There stood a sing-er fair, Who thro' the still-ness

marc. melodia

cresc.

cresc.

poco rall.

of the night Sent forth this song of pray'r:

ritard. *f*

*Red. ** *Red. ** *Red.* ***

Andante grandioso

"Fa - ther in Heav'n a-bove Glo - rious and might - y, Send forth Thy light of Love,

*Red. ** *Red. ** *Red. **

O King, most might-y! Fa - ther! Glo - rious and might - y,

*Red. ** *Red. ** *Red. ** *Red. **

poco rit. **Tempo I**

Send forth Thy Light of Love, Thy Light - of Love!"

colla voce *ff* *ten.* *p*

Then, in my dream ce - les - tial, I heard the din of

mp

strife, With all earth's cares and sor - rows, And

tenerenza

bit - ter-ness of life; The cry of the lit - tle

child - ren, The moan of the poor and sad; This

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

poco rit.

song from God's bright an - gel Was sent to make them glad:

colla voce

Andante grandioso

Fa - ther in Heav'n a - bove, Glo - rious and might - y, Send forth Thy Light of Love,

*Red. * Red. **

O King, most might - y! Fa - ther! Glo - rious and might - y,

marcato

Send forth Thy Light of Love, Thy Light of Love! And

rall. *Allegretto*

ff

*Red. * Red. **

Con spirito

far in that world of glo - ry, With God's e - ter - nal

la melodia ben marcato *Red.* * *Red.* * *Red.* * *Red.* *

throng, Be - yond the gates of Pa - ra-dise, Where

Red. * *Red.* * *Red.* * *Red.* * *Red.* *

all is one dream — of song, The voice of the Heav'n-ly —

marcato *Red.* * *Red.* * *Red.* * *Red.* *

sing - er Shall send forth the old — re - frain, — When

Red. * *Red.* *

rall. molto

sun — and stars have fa - ded, No more to rise a - gain.

rall.

Red. * *Red.* *Red.* *Red.* *Red.* *Red.*Red.*Red.*Red.**

Andante grandioso

Fa - ther in Heav'n a - bove, Glo - rious and might - y, Send forth Thy Light of Love,

O King most might - y! Fa - ther! Glo - rious and might - y,

marcato

molto rall.

Send forth Thy Light of Love, Thy Light, Thy Light - of Love!

colla voce *ff a tempo*

Hosanna

Easter Song

JULIEN DIDIÉE

JULES GRANIER

Maestoso

Piano

ff

The piano introduction consists of two systems of music. The first system features a treble clef staff with a 12/8 time signature and a key signature of two flats (B-flat and E-flat). It begins with a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The second system continues this pattern, with the right hand playing chords and the left hand playing eighth notes. The music is marked 'Maestoso' and 'ff'.

Ped.

*

Ped.

*

The vocal and piano accompaniment begins with a vocal line in the treble clef staff, which is initially silent. The piano accompaniment is in the grand staff (treble and bass clefs). The vocal line enters with the lyrics 'A man is —' and is marked 'p'. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The music is marked 'Un poco piu lento' and 'ff'.

A man is —

Un poco piu lento

*ff**p*

The vocal and piano accompaniment continues with the vocal line in the treble clef staff and the piano accompaniment in the grand staff. The vocal line includes the lyrics 'dead, yet he shall rise a - gain, Fear, not he shall come, O ye Christ-ian'. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern of eighth notes in the left hand. The music is marked 'ff'.

Ped.

*

Ped.

*

men; Weep, then, no more, Lift up your

cresc.

cresc.

eyes, An - gels are bright 'ning, God's a - zure skies. —

p *rit.*

marcato il canto

p *L.H.* *R.H.* *a tempo.* *p*

Un poco animato

In the shin - ing blue heav - ens Hear their voi - ces in - spir - ing,

red. * *red.* * *red.* * *red.* *

Hear them bless - ing our God, Je - sus Christ — the Re - deem - er

cresc. *f* *cresc.* *f* *rit.*

red. *

Maestoso

mf

O, dear Christ, who en - fold - - eth me, — Fill - ing me with

cresc.

sweet ec - sta - cy, — I see thy face — O, dear Re -

f *cresc.*

deem - er Ho - san - - na! Ho - san - - na! Ho -

ff molto rit.

san - na praise to thee! — Ho - san - na, praise to thee! —

ff *rall.* *ff*

ff

Un poco piú lento

Dark night_ fell on_ earth once more When thou_

trem pp

ff

passed through Heavn's bright door; But now the sun's bright - est beams

cresc.

f

shine, Na - ture bows_ to the man di - vine_

marcato il canto

dim.

p

rit.

L.H.

R.H.

a tempo.

p

Un poco animato

Midst the myr - i - ad hosts of an - gels and arch -

la melodia ben marcato *L.H.*

ped. * *ped.* * *ped.* *

an - gels See the Lord ad - vance, su - blime in king - ly

cresc. *f* *rit.*

cresc. *f* *rit.*

ped. * *ped.* * *ped.* * *ped.* *

Maestoso

glo - ry. O, dear Christ, who en - fold - eth me

12/8

Fill - ing me with sweet ec - sta - cy

L.H.

*cresc.**f*

I see thy face — O, dear Re-deem - er, Ho-

*cresc.**Red.*

*

*cresc.**allarg*

san - - na! Ho - san - - na! Ho - san - na! praise to

*allarg**Red.*

*

Red.

*

ff molto rit.

thee! — Ho - san - na praise to thee! —

*ff**f rall.**ff a tempo.**Red.*

*

Red.

*

Red.

*

Largo

Vocal Arrangement

G. F. HÄNDEL

Larghetto

dolce

What ——— shade, so — green

Piano

Was e'er more de-light-ful, sweet and re-fresh-ing, in beau-ty

p blooms; What shade is so — green bloom-ing in beau-ty,
p *cresc.*

mf *dim.* *p* *dolce*

sweet and de-light-ful, in beau-teous bloom? Ah! sweeter far, sweet-er far, shade

mf *dim.* *pp* *dolce*

f

_ so bloom-ing, What shade so bloom-ing, and _ so de-light-ful

mf

rit.

What shade so green? What shade so green?

rit. *pp* *f*

1. *p* 2.

What.

dim. *p* *allargando*

Christmas Chimes

BRINLEY RICHARDS

Andante

Piano

What bells are those, so soft and clear, That fall me-lo-dious on mine ear?

Say, moth-er say,— the whole night long, E'en in my dreams I heard their song, And

walk-ing in the morn-ing time, A-gain I heard their joy-ous chime.

What bells are these? say, Moth-er, say! What bells are those? say, Moth-er, say! My

child, they glo - rious ti - dings bring, Those bells their Christ-mas car-ol sing, Oh,

joy to us, — A Child is born, — A Son — is giv'n, Hail Christ-mas morn! The

Star - ry Hosts that line the sky, Sing glo - ry to God, to God on High;

Glo - ry to God on Earth be Peace, To men Sal - va - tion and re - lease.

Chorus

f

Glo - ry to God! hark! hark! the strain mounts up from yon - der

f

f

hoa - ry fane, And ris - ing with me - lo - dious voice, Bids high and low to -

p

f

rit. *ff*

day re-joice, Bids high and low to - day re-joice. Glo - ry to God!

rit. *ff*

p

hark! hark! the strain, Glo - ry to God, on earth be Peace.

p

GEO. F. ROOT

Flee As A Bird

Mrs. M. S. B. DANA

Moderato espressivo

Piano

Flee as a bird to your moun - tain, Thou who art wea - ry of
 He will protect thee for - ev - er, Wipe ev - 'ry fall - ing
 sin; Go to the clear flow - ing foun - tain, Where you may wash and be
 tear; He will for - sake thee, oh nev - er, Shel - tered so ten - der - ly
 clean; Fly, for thaven - ger is near thee; Call and the Sav - iour will
 there; Haste, then the hours are fly - ing, Spend not the mo - ments in
 hear thee, He on his bo - som will bear thee, Thou who art wea - ry of
 sigh - ing, Cease from your sor - row and cry - ing, The Sav - iour will wipe ev - 'ry
 sin, O thou who art wea - ry of sin. tear, The Sav - iour will wipe ev - 'ry tear.

un poco ritenuto.

un poco ritenuto.

Jerusalem

NELLA

HENRY PARKER

Maestoso

"Be-hold, thy King draws near the cit - y

Piano *ff* *dim.* *f*

gates! Go forth, Je - ru - sa - lem, with shout and song."

cresc.

And, mov'd as by one thought, the peo-ple rise, And

f *cresc.* *poco rit.*

Ad. *

has - ten forth, a glad, tu - mul-tuous throng.

f *dim.* *colla voce*

Moderato

p dolce

From out their peaceful vil-lage A - long the sun-lit way,

The

*p ma sempre marc**cresc.*

Prince of peace leads on-ward A pil - grim band this day.

Then lo! with shout tri-

*dim.**mf*

Led. * Led. *

um-phant, They hear the hill-side ring, With shouts of crowds that has-ten, To

Led. * Led. * Led. * Led. * Led. *

greet their Prophet-King

Ho - san - na!

Ho - san - na!

Ho - san - na!

Led. * Led. * Led. * Led. * Led. *

Andante non troppo

Lord, now as we meet Thee, Sing we Ho - san - na

p

con Ped

Sav - iour, we greet Thee, Lord and King.

p

poco rit.

a tempo.

Lord, now as we meet Thee, Sing we Ho - san - na,

f a tempo.

cresc.

*Red. **

Sav - iour, we greet Thee, Re - deem - er, Lord and King.

ff

rit.

marc

ff

rit.

*Red. **

L'istesso movimento

mf *dim.* *p* *p* *rall.*

con spirito

a tempo.

p *ma marc* *p*

cresc. *p dolce*

He rides as Is - rael's rul - ers once

cresc. *dim.* *p*

rode in King - ly state, The palm-leaves wave a-round Him, The

mf *con espress*

peo - ple throng the gate. Re-joice, Oh! Gold-en Cit - y, Let loud Ho-san-nas

cresc. *mf*

cresc. *f*

ring, While thro' thy streets He rid - eth, Thy Sav - iour and thy

cresc. *f*

Red. *

f *cresc.* *ff*

King Ho - san - na, Ho - san - na Ho - san - na!

molto rit. *ff*

Red. *

Andante non troppo *mf*

Lord, now as we meet Thee, Sing we Ho - san - na,

Red. *

f *molto rit.* *ff*

Sav - iour — we greet Thee, Lord and King.

f *ff*

Red. *

ff
Lord, now as we meet Thee, Sing we Ho-san-na,
a tempo.

ff

Red. *

cresc. rit. e marcato
Sav-iour,—we greet Thee, Re-deem-er Lord — and King — Ho-

cresc. *ff* *colla voce*

Red. *

f
san — — — na! Ho-

f

Red. *

san — — — na.

p *ff*

Red. *

Eye Hath Not Seen

(Holy City)

A. R. GAUL

Largo religioso

Andantino religioso

Piano

The piano introduction is in G major, 2/2 time, marked 'Largo religioso'. It features a melody in the right hand with a triplet of eighth notes and a 'rall.' marking. The left hand provides a harmonic accompaniment. The tempo changes to 'Andantino religioso' (3/4 time) for the vocal entry.

Eye hath not seen,

ear hath not heard, nei-ther have en-ter'd in-to the heart of man the

things which God, which God hath pre-par'd for them-that love Him, for

them-that love Him; the things which God hath pre-par'd, pre-

C Più mosso

par'd for them that love Him.

For He hath pre - par'd for

them a ci - ty, whose build - er and Mak - er is God,

He hath pre - par'd, pre - par'd for them a ci - ty, whose

mf

cresc.

f

f

cresc.

dim.

D Tempo I

rall.

build-er and Mak-er is God. Eye hath not seen, hath not seen the

rall. et dim. *p*

things pre-par'd for them that love Him. There re-

pet rall.

E Tempo II

p

main-eth, there-fore, a rest for the peo-ple, the peo-ple of God;

p

Red.

cresc.

there-fore, fear, — there-fore, fear, — lest an-y come short of it,

p *cresc.*

*

there-fore, fear, — there-fore, fear, — lest an - y come short - of

f

it, lest an - y come short, come short of it. Eye hath not seen; ear hath not

dim. *rit.* **F Tempo I** *p*

heard, nei-ther have en - ter'd in - to the heart of man the things which

God hath pre - par'd, pre - par'd for them that love Him.

rall. *pp* *Red.* *

The Lost Chord

ADELAIDE A. PROCTOR

ARTHUR SULLIVAN

Andante moderato

Piano

The piano introduction consists of two staves. The right hand (R.H.) begins with a series of chords and single notes, marked with a piano (*p*) dynamic and a *dim.* (diminuendo) marking towards the end. The left hand provides a harmonic accompaniment with chords and single notes, also marked with a piano (*p*) dynamic. The tempo is marked 'Andante moderato'.

The first system of the vocal melody and piano accompaniment. The vocal line begins with the lyrics 'Seat-ed one day at the or-gan, I was wea-ry and ill at'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. Dynamics include *p* (piano) and *dim.* (diminuendo).

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'ease, And my fin-gers wan-der'd id-ly O-ver the noi-sy keys; I know not what I was'. The piano accompaniment continues with chords and a bass line. Dynamics include *p* (piano) and *dim.* (diminuendo).

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'play-ing, Or what I was dream-ing then, But I struck one chord of mu-sic, Like the'. The piano accompaniment continues with chords and a bass line. Dynamics include *cresc.* (crescendo), *dim.* (diminuendo), and *p* (piano).

cresc. *f* *poco rall.* *dim.*

sound of a great A - men, Like the sound of a great A - men.

cresc. *f* *dim.* *p* *cresc.*

It flood - ed the crim-son twi-light Like the

f *dim.* *p*

Red. *

cresc. *dim.*

close of an An-gel's Psalm And it lay on my fe-ver'd spir-it, With a touch of in-fi-nite

cresc. *Red.* *

cresc. *dim.*

calm, It qui-et-ed pain and sor-row, Like love o-ver-com-ing strife, It

cresc. *dim.*

sempre tranquillo

seem'd the har-mo-nious ech-o From our dis-cord-ant life, It link'd all per-plex-ed

p *p tranquillo*

poco a poco animato

mean-ings, In-to one per-fect peace, And trem-bled a-way in-to si-lence As

cresc. *animato*

Red. *

f agitato

if it were loth to cease; I have sought, but I seek it vain-ly, That one lost chord di-

f agitato

Red. *

vine, Which came from the soul of the or-gan, And en-ter'd in-to mine.

cresc. molto

Red. *

It may be that Death's bright An - gel, Will speak in that chord a -

f *ff*

Red. * *Red.* * *Red.* * *Red.* *

gain, It may be that on - ly in Heav'n, I shall hear that grand A - men. It

sempre *ff*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

may be that Death's bright An - gel, Will speak in that chord a - gain, It may be that on - ly in

ff *rit.* *fff* *rit.*

Heav'n I shall hear that grand A - men.

colla voce con gran forza *a tempo.* *rall.*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

The New Kingdom

MARK LEMON.

B. TOURS

Andante molto tranquillo.

Piano

p semplice

 The piano introduction consists of two staves. The right hand plays a series of eighth and sixteenth notes, mostly beamed together, with some slurs. The left hand plays a more rhythmic accompaniment with eighth notes and rests. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

p

Two lit-tle friend-less chil-dren, Com-rades for more than a year,

p

con Pedale.

 This system contains the first line of the song. The vocal line is on a single staff with a treble clef, starting with a piano (*p*) dynamic. The piano accompaniment is on two staves (treble and bass clefs). The piano part begins with a piano (*p*) dynamic and includes the instruction *con Pedale.* below the bass staff. The lyrics are: "Two lit-tle friend-less chil-dren, Com-rades for more than a year,".

One sold flow'rs on a door-step, One swept a cross-ing near.

 This system contains the second line of the song. The vocal line continues on the same staff. The piano accompaniment continues on the two staves. The lyrics are: "One sold flow'rs on a door-step, One swept a cross-ing near."

p *mf*

He was a cur-ly head-ed lad-die, Brim-ful of laugh-ter and fun,

p *mf*

 This system contains the third line of the song. The vocal line starts with a piano (*p*) dynamic and changes to mezzo-forte (*mf*) halfway through. The piano accompaniment also starts with a piano (*p*) dynamic and changes to mezzo-forte (*mf*) halfway through. The lyrics are: "He was a cur-ly head-ed lad-die, Brim-ful of laugh-ter and fun,".

cresc. *p*

She was a staid lit-tle las-sie, Her hair kiss'd gold by the sun. And

cresc. *p*

mf *mf* *pp*

when the lights of the cit-y, Told that the night had come, She would

mf legato *mf*

tell him a won-der-ful sto-ry, She had heard of a king-dom call'd Home, She would

pp

mf *cresc.* *f* *p* *rit.* *a tempo*

tell him a won-der-ful sto-ry, She had heard of a king-dom call'd Home.

mf *cresc.* *f* *p* *colla voce* *a tempo*

p

Ros-es, that cost no ta

p

pen - ny, Grew in a gar - den fair, Lil - ies, that nev - er

fad - ed, Blos - som'd in win - ter there, O - ver a gold - en

p

thres - hold, Chil - dren were al - ways at play, No - bod - y sang - for

mf

cresc.

mf

cresc.

mon-ey, So no-bod-y sent them a-way. And when she had fin-ish'd her

sto-ry, They wished that a stran-ger would come, And show them the beau-ti-ful

path-way, That leads to the king-dom call'd home, And

show them the beau-ti-fu! path-way, That leads to the king-dom call'd home.

dim. *p* *mf*

dim. *p* *mf legato.*

mf *p* *espr.* *cresc.*

mf *p* *cresc.*

f *mf rit.* *a tempo*

f *mf* *a tempo*

p

One night when the snow was

p

p come Recit.

fall-ing, He came for the old sweet tale, But her voice be-gan to

p

pp *p a tempo*

fal-ter, Her face grew wan and pale. One kiss on the gold-crown'd forehead, And he

pp *p legato*

mf *p espr.* *cresc.*

knew the stranger had come, To show her the beau-ti-ful path-way, That

mf *p* *cresc.*

led to the king-dom call'd Home, To show her the beau-ti-ful—

f

path-way, That led to the king-dom call'd Home, To

cresc.

cresc.

ff allarg. show her the beau-ti-ful— path-way, That *molto rit.* led to the king-dom call'd

ff *molto rit.*

a tempo. Home. *a tempo*

mf *rit.* *dim.* *p* *pp*

gva.

Red. * *Red.* * *Red.* *

The Old Sexton

PARK BENJAMIN

HENRY RUSSELL

Moderato

Piano *mf* *staccato.*

Nigh to a grave that was
 "I gath - er them in; for, —
 "Ma - ny are with me, but
 "I gath - er them in and their

new - ly — made, Leand a Sex - ton — old, on his earth - worn — spade, His —
 man and — boy, — Year af - ter year of — grief and — joy, I've —
 still I'm a - lone; I'm — king of the dead and I make my — throne On a
 fi - nal — rest is — here, down — here, in the earth's dark — breast"! And the

colla voce.

work was — done, and he paused to wait The — fu - n'ral — train through the
 build - ed the hous - es that lie a - round, In — ev - 'ry — nook of this
 mon - u - ment slab of — mar - ble cold, And my scep - tre of rule is the
 Sex - ton — ceased for the fu - n'ral train wound — mute - ly — o'er that —

o - pen — gate. A — rel - ic of by - gone days was — he, And his
 bu - rial — ground, Moth - er and daugh - ter, fath - er and son, —
 spade I — hold; Cometh they from cot - tage or come they from hall, Man -
 sol - emn plain; And I said to my heart — when time is — told, A —

locks were white as the foam-y sea; And these words came from his
 Come to my sol-i-tude, one by one, But come they strang-ers or
 kind are my sub-jects all, all, all! Let them loit-er in pleas-ure, or
 migh-tier voice than that sex-ton's old, Will sound o'er the last trump's

lips so thin, "I gath-er them in, I gath-er them in, gath-er,
 come they kin, "I gath-er them in, I gath-er them in, gath-er,
 toil-ful-ly spin, "I gath-er them in, I gath-er them in, gath-er,
 dread-ful din, "I gath-er them in, I gath-er them in, gath-er,

gath-er, gath-er, I gath-er them in."
 gath-er, gath-er, I gath-er them in."
 gath-er, gath-er, I gath-er them in."
 gath-er, gath-er, I gath-er them in."

One Sweetly Solemn Thought

R. S. AMBROSE

Andante

Piano

mf

One sweet-ly sol-lemn thought Comes to me o'er and o'er;

p

I am near - er home to - day Than I've ev - er been be -

fore. Near - er my Fath - er's house, Where the

man - y man - sions be; Near - er the great white

throne, Near - er the crys - tal sea;

Near - er the bounds of life, Where we lay our bur - dens

down; Near - er leav - ing the cross, _____

Near - er _____ gain - ing the crown. But ly - ing dark - ly be -

tween, _____ Wind - ing a - down thro' the night, _____

Is the si - lent, un - known stream, That leads — at last to the

light. Fath - er, be near when my feet Are

slip - ping o'er the brink, For it may be I am

near - er home, Near - er now than I think.

No Shadows Yonder

(Holy City)

A. R. GAUL

Andante con moto

p *f*

No . shad - ows yon - der! All light and

Piano *mf* *p* *f*

mf *mf*

song! Each day I won - der and say "How long shall

mf *p* *mf*

p *mf*

time me sun - der from that dear throng?" No weep - ing

p *mf*

yon - der! All fled a - way! While here I

wan - der Each wea - ry day, — And sigh as I

pon - der my long, long stay. No part - ings

yon - der! Time and space nev - er a - gain — shall sun - der,

rit.

Hearts can-not sev - er; Dea - rer and fond - er Hands clasp for - ev - er.

rit.

Chorus

f

None want - ing yon - der! Bought by the lamb,

f *segue*

All gath - er'd un - der the ev - er - green palm,

ff *rall.*

Loud as night's thun - der a - scends the glad palm.

ff *rall.*

O Rest In The Lord

(Elijah)

F. MENDELSSOHN

Andantino

O, rest in the Lord, wait pa-tient-ly for Him, and He shall

Piano

pp

give thee thy heart's de - sires:— O rest— in the Lord, wait pa-tient - ly for

Him and He— shall give thee thy heart's de - sires,— and He shall

give thee thy heart's de-sires. Com-mit thy way un-to Him, and trust in

Him; com-mit thy way un-to Him, and trust in Him, and fret not thy-

rit. Tempo I *p*
self—be-cause of e-vil do-ers. O rest in the Lord, wait pa-tient-ly for

p
Him, wait pa-tient-ly for Him. O rest in the Lord, wait pa-tient-ly for

cresc.

Him, and He shall give thee thy heart's de - sires, and He shall

cresc. *sf*

mf

give thee thy heart's de - sires, and He shall give thee thy heart's de -

p *cresc.* *sf* *p*

p

sires. O rest in the Lord, O rest in the Lord, and wait, _____

cresc.

— wait — pa - tient - ly for Him.

f *rit.*

Ad.

Ora Pro Nobis

A. HORSPOOL

M. PICCOLOMINI

Andantino

Piano *mf*

The piano introduction is in 2/4 time, marked 'Andantino' and 'mf'. It consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

con molto espress

Out of the dark and drear-y street; Out of the cold and driv-ing

p

The first system of the vocal melody and piano accompaniment. The vocal line is on a single staff, and the piano accompaniment is on two staves. The tempo is 'Andantino' and the mood is 'con molto espress'. The piano part is marked 'p'.

sleet; In-to the church the folk had gone, Leav-ing the or-phan child a-

The second system of the vocal melody and piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides harmonic support.

lone. Tat-ter'd, and so for-lorn was she, They cross'd themselves, as they

The third system of the vocal melody and piano accompaniment. The vocal line concludes the phrase, and the piano accompaniment features a more active, rhythmic pattern in the right hand.

con moto.

pass'd, To see so frail a child in that griev - ous

cresc.

Andante religioso.

plight, On such a re-lent - less and storm-y night! "O - - ra pro

ff

p

And.

no - bis, O - ra pro no - bis,

cresc.

And.

rall.

O - ra, O - ra pro no - - bis."

mf

dim.

rall.

And.

Tempo I.

Banned by hoot of chur-lish owl,

In - to the lone church-yard she stole; O-ver the grave where her moth-er lay,

con espress

Clasp-ing her hands she knelt to pray: "Moth-er! if thou in Heav'n can'st

hear Thine or-phan breath-ing her mourn-ful pray'r, Oh,

take thy child! Oh, take thy child! Oh, take thy child to thy-self a -

gain!" The worshippers answer'd in sweet re frain: "O - ra pro

*Andante religioso.
very softly*

p very softly

no - bis, O - ra pro no - bis,

cresc.

O - ra, O - ra pro no - bis."

rall.

mf

Tempo I. In - to the cold and driv - ing

sleet; In - to the dark and drear - y street; Out of the church the peo - ple

came, Starting, aghast! as the som - bre flame Fell on the frail and slen - der

con moto

form Which knelt, unmoved by the moan - ing storm; For, while they

prayed, the an - gels had come, And tak - en the soul of the

Andante religioso

or - phan home. O - ra pro no - bis,

mf *p*

0 - ra pro no - bis, 0 - ra,

Red. *

Musical score for "O - ra pro no - bis." The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The piano part features a dense chordal texture in the right hand and a simpler bass line in the left hand. The score is marked with "rall." (rallentando) and includes a "Ped." (pedal) section.

Over The Stars There Is Rest

T. T. BARKER

FRANZ ABT

Andante

p

Piano

O - ver the
O - ver the

pp

stars there is rest! — O - ver the stars there is rest! —
stars there is rest! — O - ver the stars there is rest! —

Suf-fer in pa-tience con-fid - ing, Life with it's tri - al and
Bear up, to life's ills re-sign - ing, There, where the sun is still

Chid - ing, There, peace e - ter - nal a - bid - ing,
shin - ing, Comes nei-ther grief nor re - pin - ing,

Makes the de-light of the blest, _____
 There are re-lieved the op-prest, _____

Dark, thought to-day be with
 On-ward with cour-age re-

sor - row, Hope gilds more bright-ly the mor - row,
 viv - ing, Ev - er still pa-tient-ly striv - ing,

O - ver the stars there is rest! _____
 O - ver the stars there is rest! _____

O - ver the
 O - ver the

stars there is rest! _____
 stars there is rest! _____

The Palms

(Les Rameaux)

J. FAURE

Andante maestoso

f *p*

r. h. *l. h.*

p cresc.

1. O'er all the way green palms and blos - soms gay, ———
 2. His word gave forth and peo - ples by its might, ———
 3. Sing and re-joice oh blest Je - ru - sa - lem, ———

Are strewn this day in fes - tal pre - - pa - ra - tion,
 Once more re-gain free-dom from deg - - ra - da - tion,
 Of all thy sons sing the e - man - - ci - pa - tion,

Where Je - sus comes to wipe our tears a - way,
Hu - man - i - ty to each doth give his right,
Through bound - less love the Christ of Beth - le - hem,

E'en now the throng to wel - come him pre - pare;
While those in dark - ness find re - stored the light;
Brings faith and hope to thee for ev - er more;

cresc. **ff** *allargando*

a tempo

Join all and sing, His name de - clare,

mf

Let ev - 'ry voice re - sound with ac - cla - ma - tion, Ho -

p *cresc.*

san - - na! praise ye the Lord!

ff

Bless him who cometh to bring us Sal - va - -

allargando

f

tion! —

f

1. 2. 3. last time

r. h.

The Star Of Bethlehem

F. E. WEATHERLY

STEPHEN ADAMS

Andante moderato

Piano

The piano introduction is in B-flat major, 4/4 time, and marked 'Andante moderato'. It begins with a piano (*p*) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. A crescendo (*cresc.*) is indicated towards the end of the first system.

The piano accompaniment for the first vocal line is marked *ff* (fortissimo). It features a 'sostenuto' (sustained) section with a piano (*p*) dynamic. The right hand has a melodic line with triplets, and the left hand has a bass line with triplets. The system concludes with a decrescendo (*Dec.*) and a repeat sign.

quasi parlando

It was the eve of Chris-mas, The snow lay deep and white, I

The piano accompaniment for the second vocal line is marked *p* (piano). It features a 'quasi parlando' (quasi parlando) section. The right hand has a melodic line, and the left hand has a bass line. The system concludes with a decrescendo (*Dec.*) and a repeat sign.

sat be-side my win-dow and look'd in-to the night; I

The piano accompaniment for the third vocal line is marked *p* (piano). It features a 'quasi parlando' (quasi parlando) section. The right hand has a melodic line, and the left hand has a bass line. The system concludes with a decrescendo (*Dec.*) and a repeat sign.

rall.

heard the church bells ring - ing, I saw the bright stars shine, And

child - hood came a - gain to me, With all its dreams di - vine.

a tempo

Then, as I lis t'ned to the bells, And watch'd the skies a - far,

p

Out of the East ma - jes - ti - cal There rose one ra - diant star; And

*poco accel.**cantabile*

ev - 'ry oth - er star grew pale Be - fore that heav'n - ly glow, It seem'd to bid me

*cresc.**fp*

fol - low, And I could not choose but go; It

* *Red.*

*

tranquillo

seem'd to bid me fol - low, And I could not choose but go.

*f**p sostenuto*
Red. * *Red.* *
*f a tempo**dim.**Red.*

*

*Red.**Red.*

quasi parlando

From street to street it led me, by man-y a man-sion fair, It

p

shone thro' din-gy case-ment on man-y a gar-ret bare; From high-way on to high-way, thro'

rall.

al - leys dark and cold, And where it shone the dark - ness was

a tempo

flood - ed all with gold. Sad hearts for-got their sor - row, Rough

p

dolce

hearts grew soft and mild, And wea - ry lit - tle chil - dren

poco accel

turn'd in their sleep and smil'd; While man-y a home-less wan - der-er up -

cresc.

cantabile

lift - ed pa - tient eyes _____ Seem - ing to see a

fp

Leg.

home at last be - yond those star - ry skies.

Leg. * *Leg.* *

tranquillo

Seem-ing to see a home at last be - yond those star - ry

f *p sostenuto*

Red. * *Red.* *

a tempo

skies.

f

*

Piu mosso

And then me-thought earth

dim. *p*

Red.

fad - ed, I rose as borne on wings, Be -

dim.

yond the waste of ruin - ed lives, the press of hu - man

poco animato

things; A - bove the toil and shad - ow, A -

cresc.

bove the want and woe, My old self and its

*molto**rall.**a tempo*

dark - ness seem'd left on earth be - low. And

affret. poco a poco.

on - ward up - ward shone the star, un -

p

til it seem'd to me, It

meno.

a tempo

flash'd up - on the gold - en gate, And

cresc.

Red. * *Red.* * *Red.* * *Red.* *

allargando

o'er the crys - tal sea; And

Red. * *Red.* *

then the gates roll'd back - - ward, I

ffp

Red. *

stood where An - gels trod; It was the star, the star of

con fuoco

f

Red. *

Beth - le - hem had led me up to God, The star, the

dim. *grandioso*

p dim. *f*

Red. *

star, had led me up to God.

ad lib.

colla voce *ff*

Red. *

There Is A Green Hill Far Away

Mrs. C.F. ALEXANDER

CH. GOUNOD

Andante moderato

Piano.

p

The first system of the piano accompaniment consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note bass line. Dynamics include a piano (*p*) marking and a crescendo (*cresc.*) leading into a decrescendo (*dim.*) and another piano (*p*) marking.

The second system includes a vocal line and piano accompaniment. The vocal line begins with the lyrics "There is a green hill far a-way, With - out a cit - y". The piano accompaniment continues with the same eighth-note bass line and harmonic support for the vocal melody.

The third system continues the vocal and piano accompaniment. The vocal line includes the lyrics "wall, Where the dear Lord was cru - ci-fied, Who". The piano accompaniment features a crescendo (*cresc.*) in the right hand towards the end of the system.

died to save us all. We may not know, we

dim. *p* *cresc.*

can - not tell, What pains He had to bear,

dim. *p*

But we be-lieve it was for us He hung and suf-fer'd there. He

dim. *p*

died that we might be for-giv'n, He died to make us good,

cresc. *dim.* *p*

That we might go at last to heav'n,— Sav'd by His pre-cious blood.

cresc. *dim.* *p*

There was no oth - - er good e - nough To

p *3* *3*

pay the price of sin, He

p

on - ly could un - lock the gates Of

cresc. *cresc.*

molto espress.

Heav'n, and let us in! O dear - ly, dear -

f *dim.* *p*

— ly has He loved! — And we must love Him, too, And

trust — in His re-deem-ing blood, and trust — in His re-

p *cresc. molto*

deem - ing blood, And try His works to do, and

dim. *p*

try His works to do.

p

We must love Him, too!

p

We must love Him, too, And try His works to

dim. p

do!

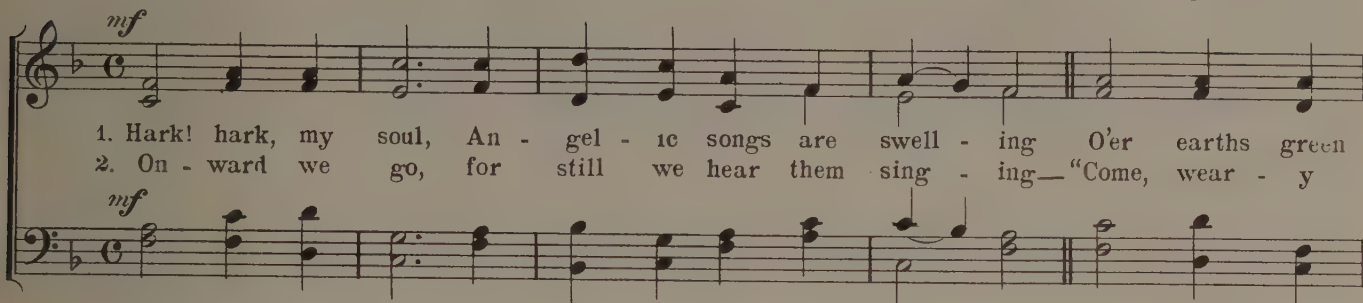
pp

Hark! Hark! My Soul

VOX ANGELICA

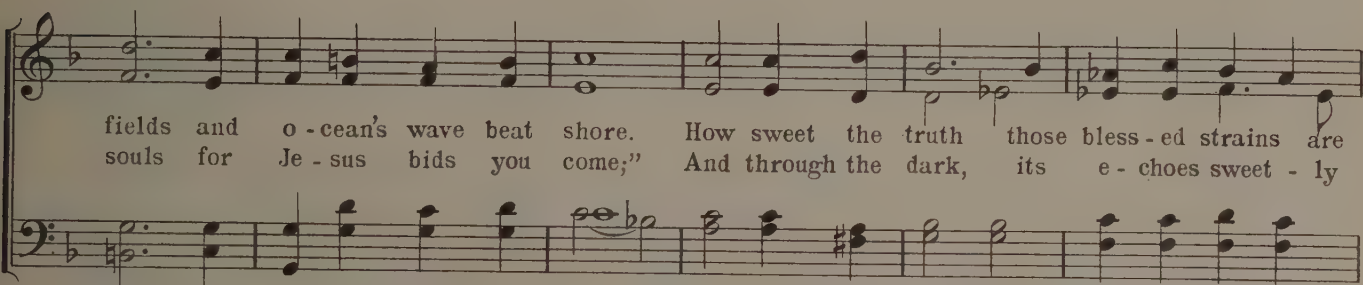
J. B. DYKES

mf

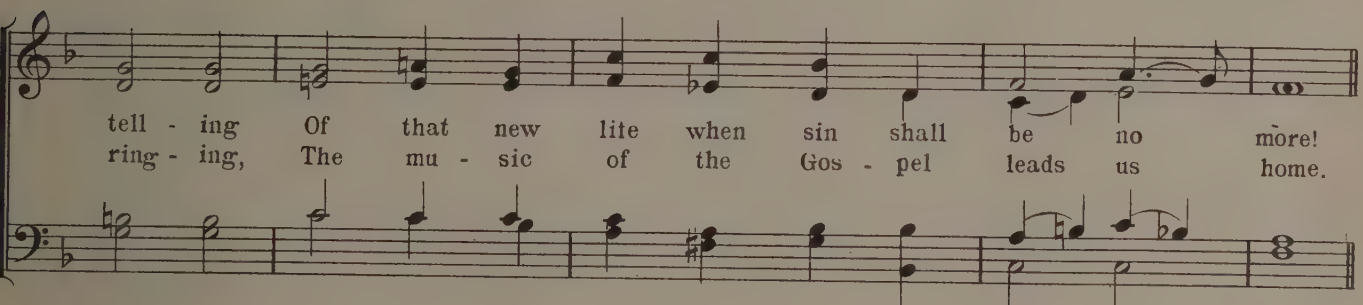


1. Hark! hark, my soul, An - gel - ic songs are swell - ing O'er earths green
2. On - ward we go, for still we hear them sing - ing—"Come, wear - y

mf

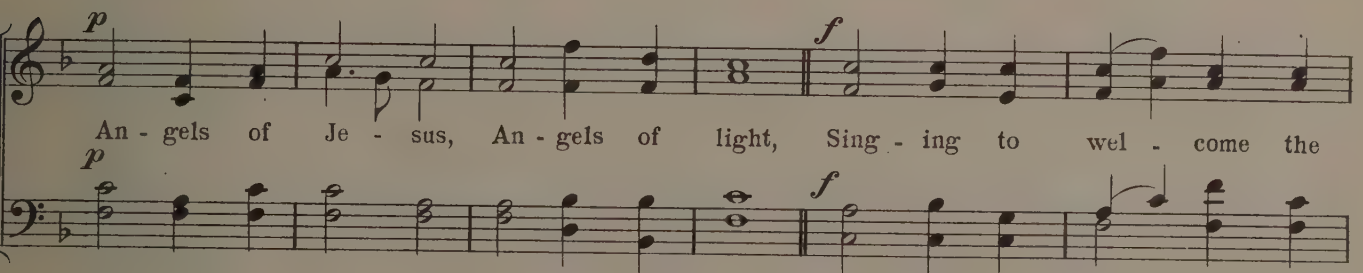


fields and o - cean's wave beat shore. How sweet the truth those bless - ed strains are
souls for Je - sus bids you come;" And through the dark, its e - choes sweet - ly



tell - ing Of that new lite when sin shall be no more!
ring - ing, The mu - sic of the Gos - pel leads us home.

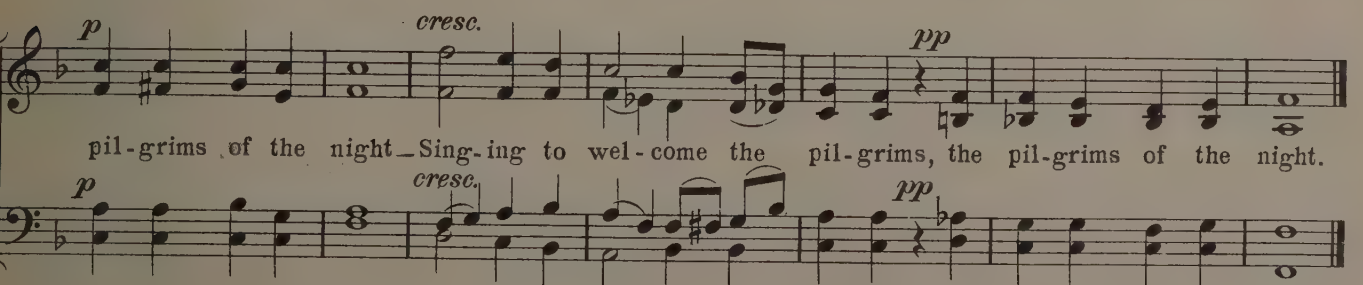
p



An - gels of Je - sus, An - gels of light, Sing - ing to wel - come the

p

p *cresc.* *pp*



pil-grims of the night—Sing-ing to wel-come the pil-grims, the pil-grims of the night.

p *cresc.* *pp*

Work, For The Night Is Coming

DILIGENCE

LOWELL MASON

1. Work, for the night is com-ing, Work through the morn-ing hours; Work while the dew is
 2. Work, for the night is com-ing, Work through the sun - ny noon; Fill bright-est hours with
 3. Work, for the night is com-ing, Un - der the sun - set skies; While their bright tints are

spark - ling, Work 'mid spring - ing flow'rs; Work when the day grows bright - er,
 la - bor, Rest comes sure and soon: Give ev - 'ry fly - ing min - ute
 glow - ing, Work, for day - light flies: Work till the last beam fad - eth,

cresc.
 Work in the glow - ing sun; Work, for the night is com - ing, When man's work is done.
 Some - thing to keep in store: Work, for the night is com - ing, When man works no more.
 Fad - eth to shine no more: Work, while the night is dark - ning, When man's work is o'er.
cresc.

There Is A Happy Land

ANDREW YOUNG

1. There is a hap - py land, Far, far a - way, Where saints in glo - ry stand,
 2. Come to this hap - py land, Come, come a - way, Why will ye doubt - ing stand,
 3. Bright in that hap - py land, Beams ev - 'ry eye; Kept by a Fa - ther's hand,

Bright, bright as day. Oh, how they sweet - ly sing, Wor - thy is our
 Why still de - lay? Oh, we shall hap - py be, When from sin and
 Love can - not die. Oh, then to glo - ry run, Be a crown and

Sav - iour King, Loud let His prais - es ring, Praise, praise for aye!
 sor - row free, Lord we shall live with Thee, Blest, blest for aye!
 King - dom won, And bright a - bove the sun, Reign, reign for aye!

Shall We Gather At The River?

REV. ROBERT LOWRY

1. Shall we gath - er at the riv - er, Where 'bright an - gel feet have
 2. On the mar - gin of the riv - er, Wash - ing up its sil - ver
 3. On the bo - som of the riv - er, Where the Sav - iour - King we

trod; With its crys - tal tide for - ev - er Flow - ing from the throne of God?
 spray, We shall walk and wor - ship ev - er All the hap - py, gold - en day.
 own, We shall meet and sor - row nev - er 'Neath the glo - ry of the throne.

CHORUS

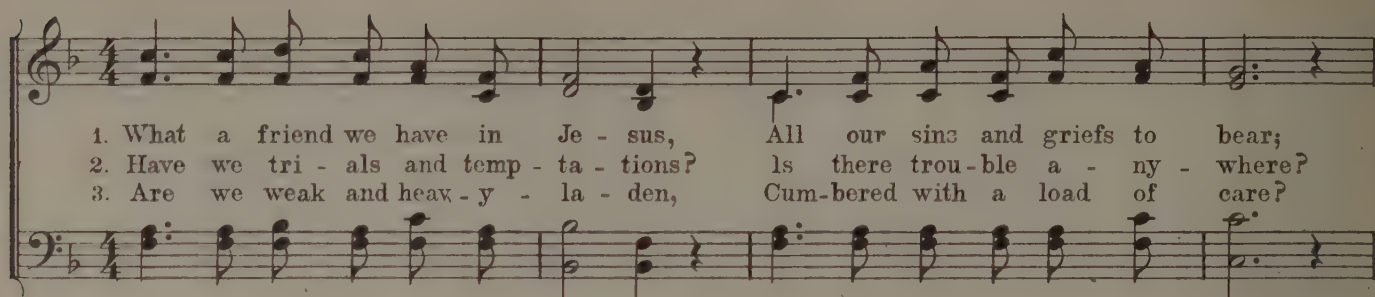
Yes, we'll gath - er at the riv - er, The beau - ti - ful, the beau - ti - ful

riv - er, Gath - er with the saints at the riv - er That flows from the throne of God.

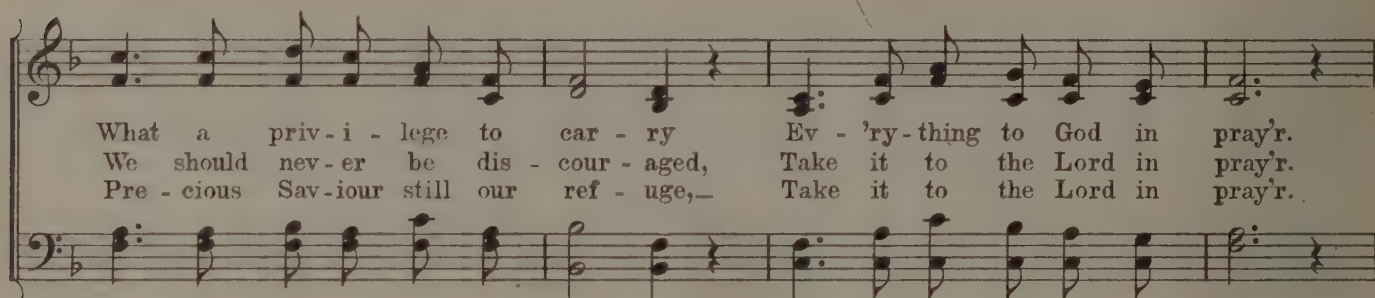
What A Friend We Have In Jesus

JOSEPH SCRIVEN

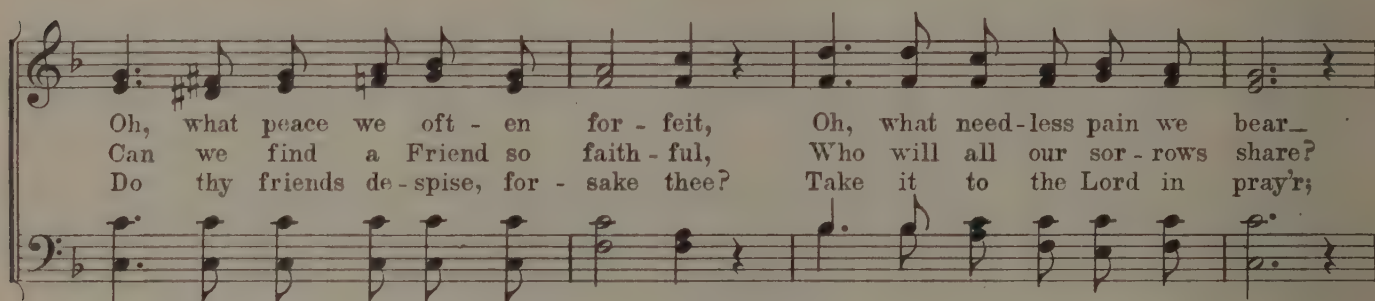
C. CROZAT CONVERSE



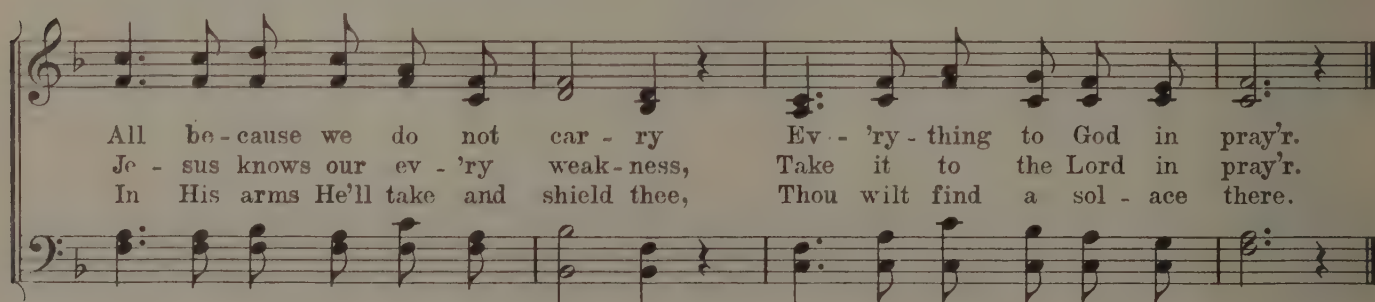
1. What a friend we have in Je - sus, All our sins and griefs to bear;
 2. Have we tri - als and temp - ta - tions? Is there trou - ble a - ny - where?
 3. Are we weak and heav - y - la - den, Cum - bered with a load of care?



What a priv - i - lege to car - ry Ev - 'ry - thing to God in pray'r.
 We should nev - er be dis - cour - aged, Take it to the Lord in pray'r.
 Pre - cious Sav - iour still our ref - uge, Take it to the Lord in pray'r.



Oh, what peace we oft - en for - feit, Oh, what need - less pain we bear -
 Can we find a Friend so faith - ful, Who will all our sor - rows share?
 Do thy friends de - spise, for - sake thee? Take it to the Lord in pray'r;

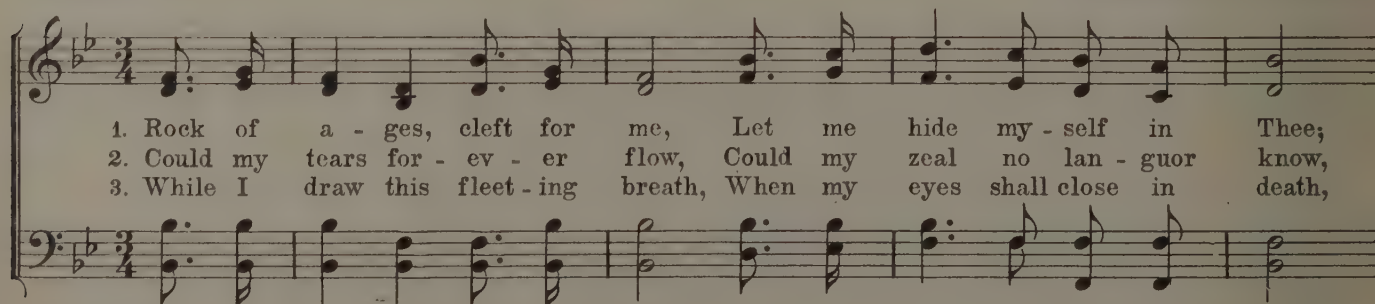


All be - cause we do not car - ry Ev - 'ry - thing to God in pray'r.
 Je - sus knows our ev - 'ry weak - ness, Take it to the Lord in pray'r.
 In His arms He'll take and shield thee, Thou wilt find a sol - ace there.

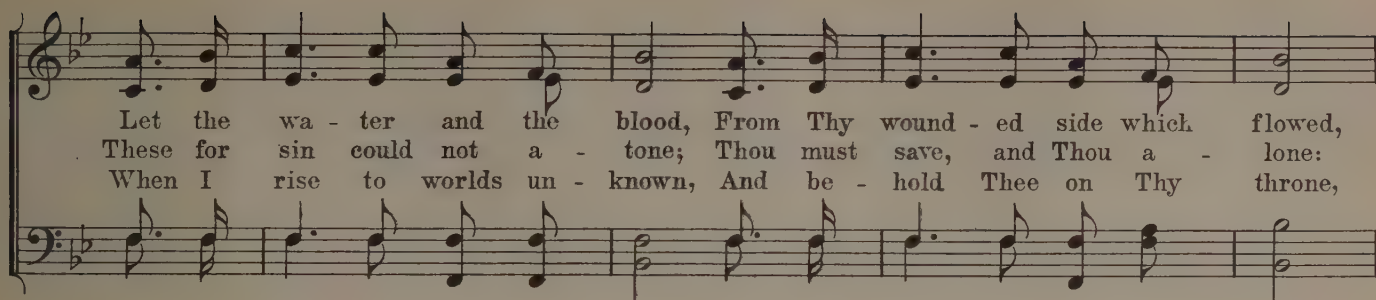
Rock Of Ages

TOPLADY

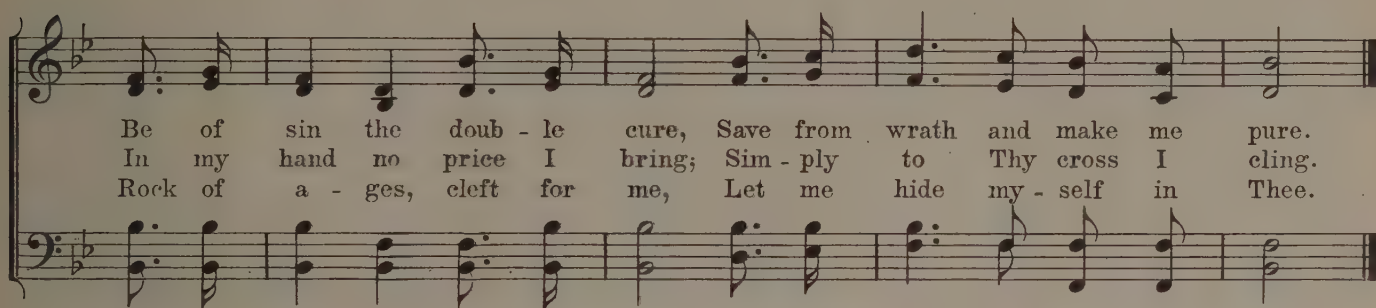
THOMAS HASTINGS



1. Rock of a - ges, cleft for me, Let me hide my - self in Thee;
 2. Could my tears for - ev - er flow, Could my zeal no lan - guor know,
 3. While I draw this fleet - ing breath, When my eyes shall close in death,



Let the wa - ter and the blood, From Thy wound - ed side which flowed,
These for sin could not a - tone; Thou must save, and Thou a - lone:
When I rise to worlds un - known, And be - hold Thee on Thy throne,

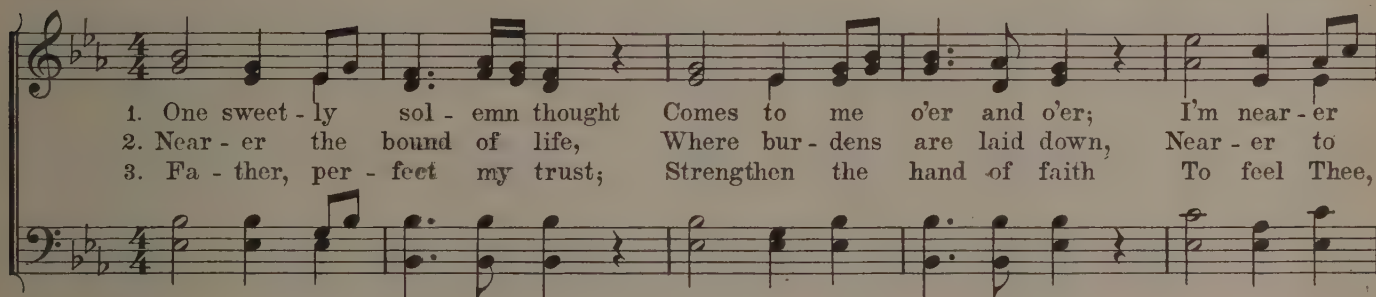


Be of sin the doub - le cure, Save from wrath and make me pure.
In my hand no price I bring; Sim - ply to Thy cross I cling.
Rock of a - ges, cleft for me, Let me hide my - self in Thee.

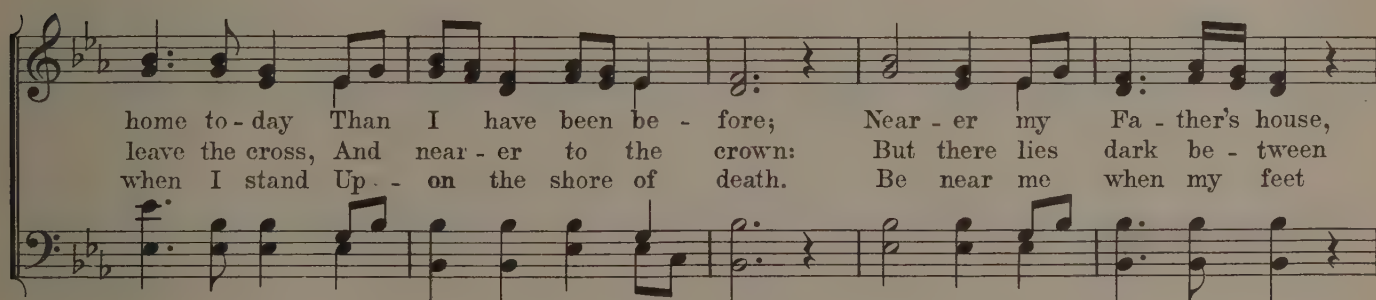
One Sweetly Solemn Thought

PHOEBE CARY

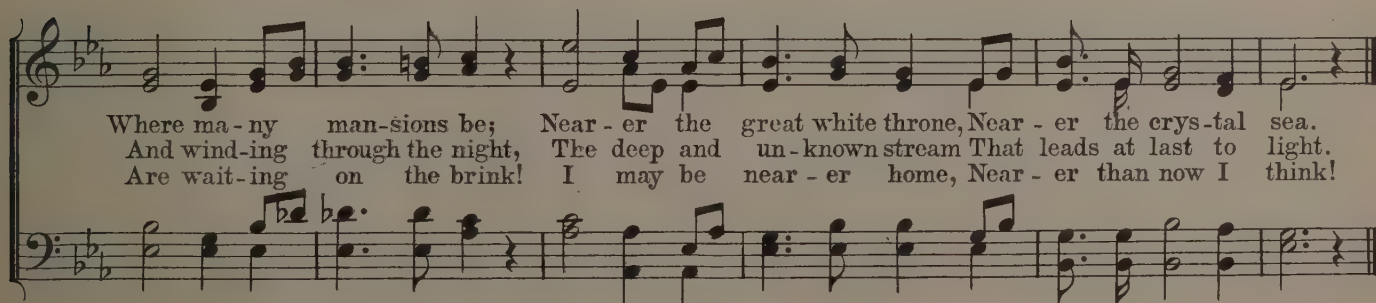
C. M. VON WEBER



1. One sweet - ly sol - emn thought Comes to me o'er and o'er; I'm near - er
2. Near - er the bound of life, Where bur - dens are laid down, Near - er to
3. Fa - ther, per - feet my trust; Strengthen the hand of faith To feel Thee,



home to - day Than I have been be - fore; Near - er my Fa - ther's house,
leave the cross, And near - er to the crown: But there lies dark be - tween
when I stand Up - on the shore of death. Be near me when my feet



Where ma - ny man - sions be; Near - er the great white throne, Near - er the crys - tal sea.
And wind - ing through the night, The deep and un - known stream That leads at last to light.
Are wait - ing on the brink! I may be near - er home, Near - er than now I think!

Rest For The Weary

S. Y. HARMER

WILLIAM McDONALD

1. In the Chris - tian's home in glo - ry, There re - mains a land of rest;
 2. He is fit - ting up my man - sion, Which e - ter - nal - ly shall stand;
 3. Death it - self shall then be van - quished, And his sting shall be with - drawn;

There my Sav - iour's gone be - fore me, To ful - fil my soul's re - quest.
 For my stay shall not be tran - sient, In that ho - ly, hap - py land.
 Shout for glad - ness, O ye ran - somed! Hail with joy the ris - ing morn.

CHORUS

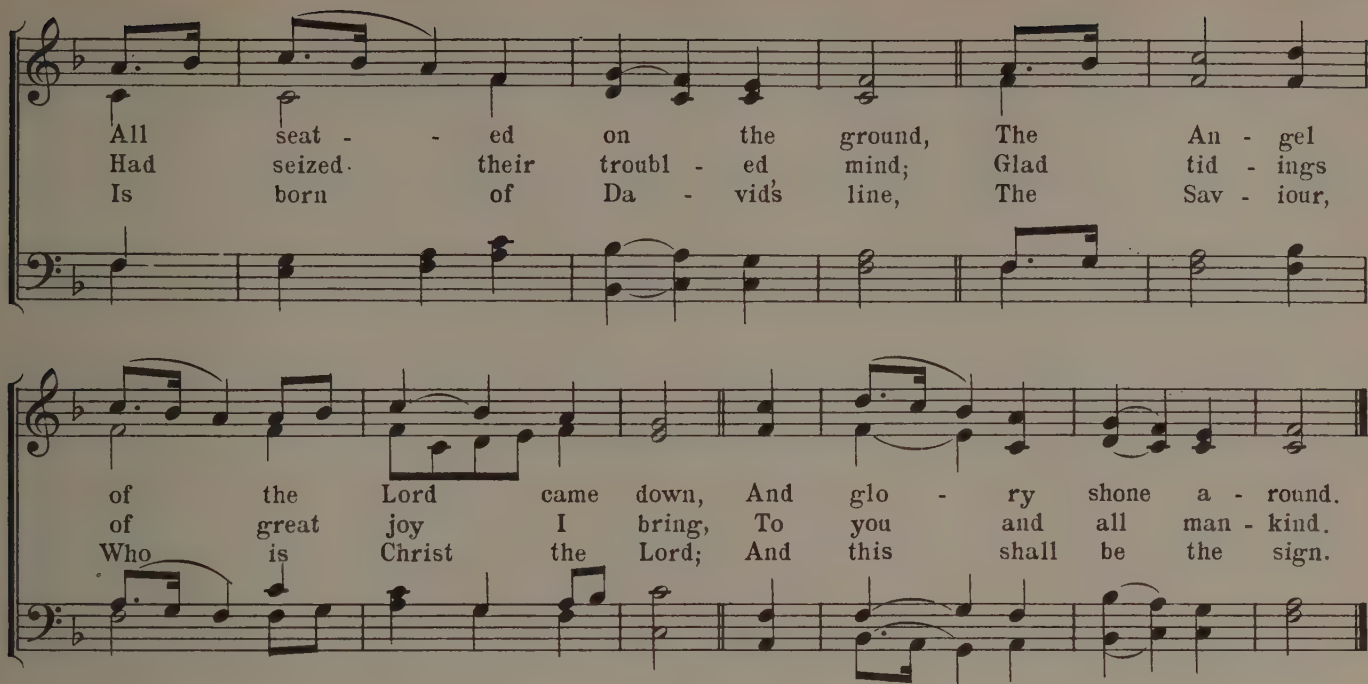
There is rest for the wea - ry, There is rest for the wea - ry,

There is rest for the wea - ry, There is rest for you.

While Shepherds Watched Their Flocks

W. TANSUR

mf
 1. While shep - - herds watch'd _____ their flocks _____ by night,
 2. "Fear not" _____ said he _____ for might - y dread,
 3. To you _____ in Da - - vid's town, _____ this day
mf



All seat - ed on the ground, The An - gel
 Had seized their troubl - ed mind; Glad tid - ings
 Is born of Da - vid's line, The Sav - iour,

of the Lord came down, And glo - ry shone a - round.
 of great joy I bring, To you and all man - kind.
 Who is Christ the Lord; And this shall be the sign.

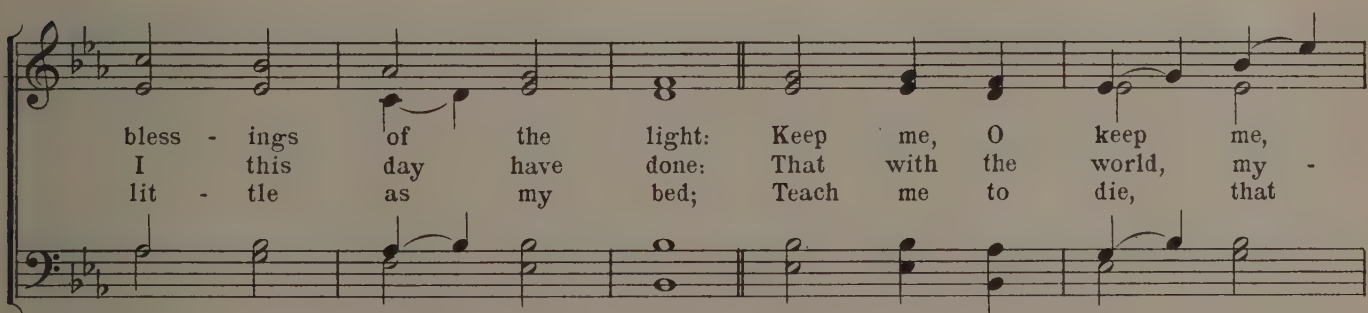
Evening Hymn

BISHOP KEN

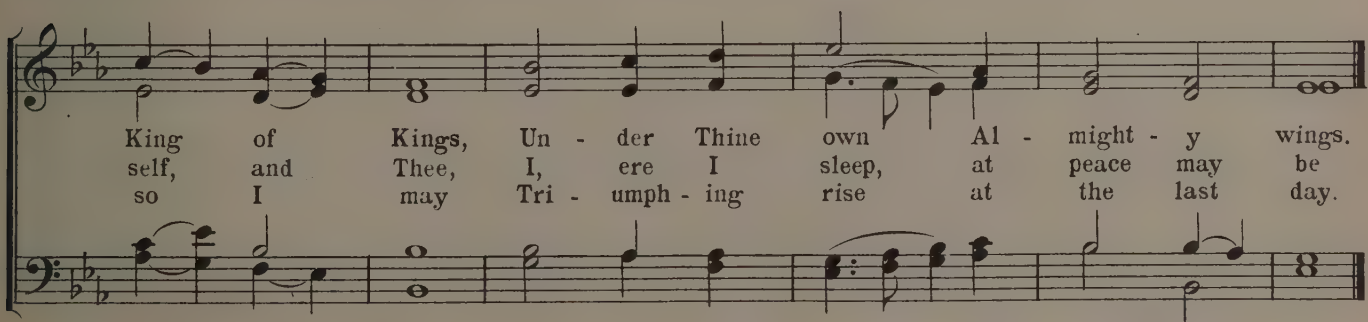
JOHN HATTON



1. Glo - ry to Thee, my God, this night, For all the
 2. For - give me, Lord, for Thy dear Son, The ills that
 3. Teach me to live, that I may dread The grave as



bles - ings of the light: Keep me, O keep me,
 I this day have done: That with the world, my -
 lit - tle as my bed; Teach me to die, that



King of Kings, Un - der Thine own Al - might - y wings.
 self, and Thee, I, ere I sleep, at peace may be
 so I may Tri - umph - ing rise at the last day.

Sweet Hour Of Prayer

WM. W. WALFORD

W. B. BRADBURY

Sweet hour of prayer! sweet hour of prayer! That calls me from a world of care,
 Sweet hour of prayer! sweet hour of prayer! Thy wings shall my pe - ti - tion bear
 Sweet hour of prayer! sweet hour of prayer! May I thy con - so - la - tion share,

And bids me at my Fa - ther's throne Make all my wants and wish - es known:
 To Him whose truth and faith - ful - ness En - gage the wait - ing soul to bless.
 Till, from Mount Pis - gah's loft - y height, I view my home and take my flight;

In sea - sons of dis - tress and grief, My soul has oft - en found re - lief;
 And since He bids me seek His face, Be - lieve His word, and trust His grace,
 This robe of flesh I'll drop, and rise To seize the ev - er - last - ing prize;

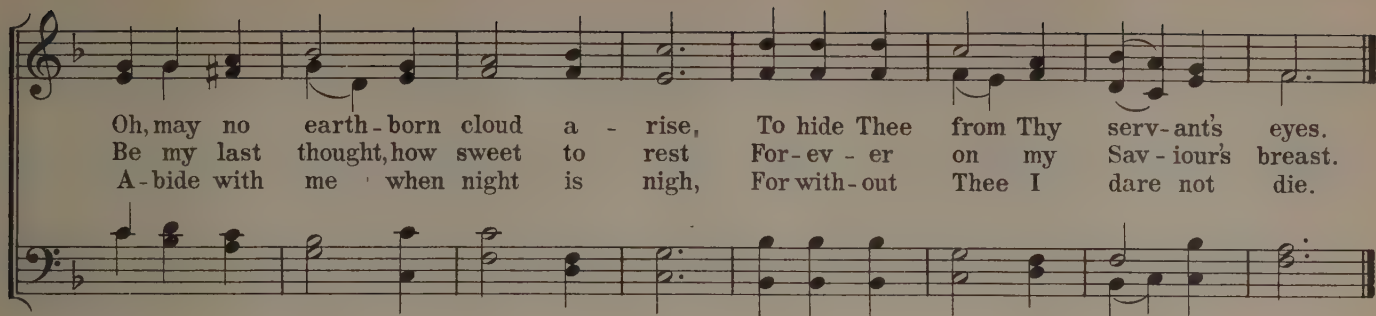
And oft es - caped the temp - ter's snare, By thy re - turn, sweet hour of prayer!
 I'll cast on Him my ev - 'ry care And wait for thee, sweet hour of prayer!
 And shout, while pass - ing through the air, Fare - well, fare-well, sweet hour of prayer!

Sun Of My Soul

HURSLEY

W. H. MONK

Sun of my soul, Thou Sav - iour dear, It is not night if Thou be near;
 When the soft dews of kind - ly sleep My wea - ried eye - lids gen - tly steep,
 A - bide with me from morn till eve, For with - out Thee I can - not live;

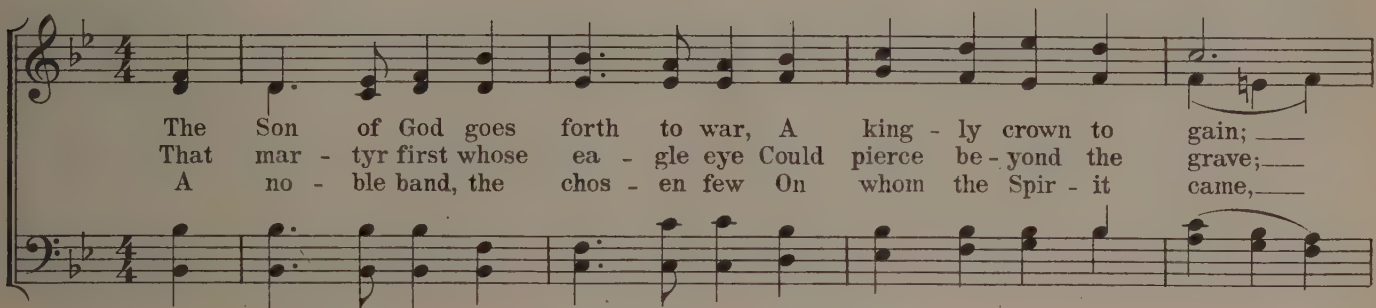


Oh, may no earth-born cloud a - rise, To hide Thee from Thy serv-ant's eyes.
Be my last thought, how sweet to rest For-ev-er on my Sav-iour's breast.
A-bide with me when night is nigh, For with-out Thee I dare not die.

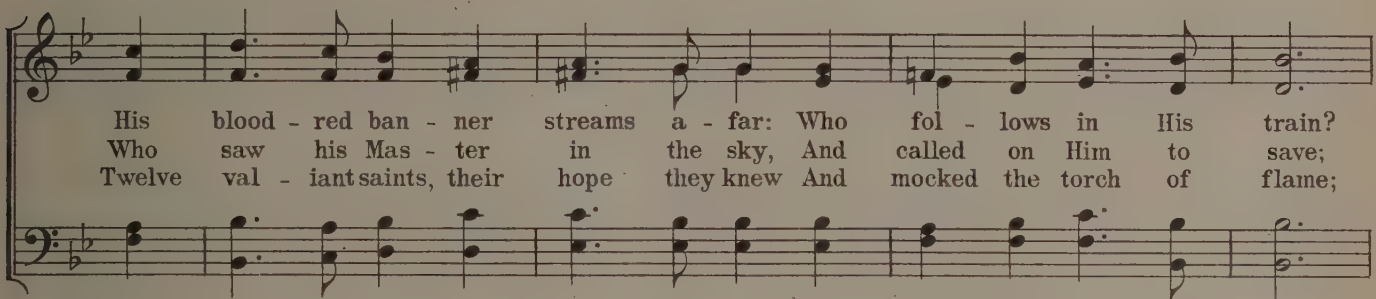
The Son Of God Goes Forth To War

ALL SAINTS

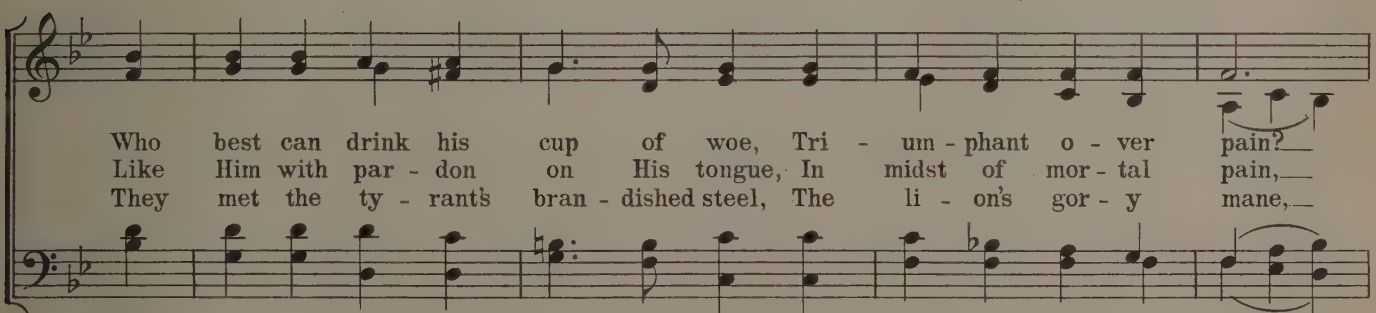
HENRY S. CUTLER



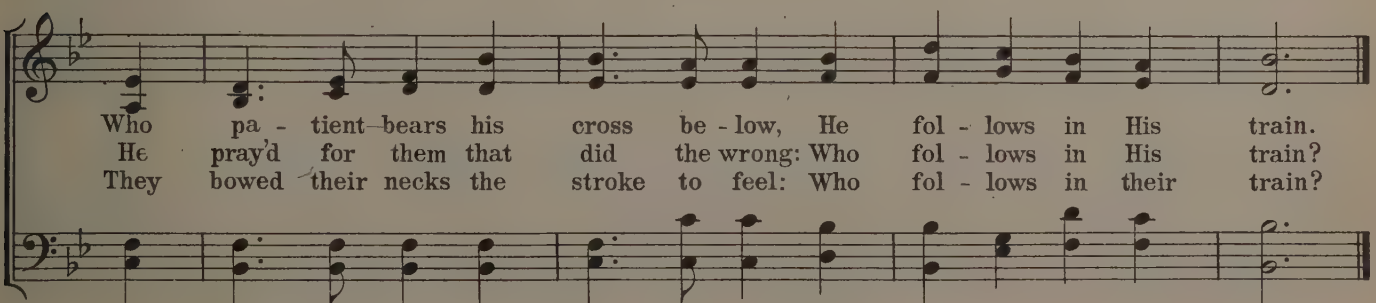
The Son of God goes forth to war, A king - ly crown to gain; —
That mar - tyr first whose ea - gle eye Could pierce be - yond the grave; —
A no - ble band, the chos - en few On whom the Spir - it came, —



His blood - red ban - ner streams a - far: Who fol - lows in His train?
Who saw his Mas - ter in the sky, And called on Him to save;
Twelve val - iant saints, their hope they knew And mocked the torch of flame;



Who best can drink his cup of woe, Tri - um - phant o - ver pain?
Like Him with par - don on His tongue, In midst of mor - tal pain, —
They met the ty - rants bran - dished steel, The li - on's gor - y mane, —



Who pa - tient-bears his cross be - low, He fol - lows in His train.
He pray'd for them that did the wrong: Who fol - lows in His train?
They bowed their necks the stroke to feel: Who fol - lows in their train?

Shall We Meet Beyond The River?

HORACE L. HASTINGS

ELIHU S. RICE

Moderato

Shall we meet be-yond the riv - er, Where the sur - ges cease to roll?
 Shall we meet in that blest har - bor, When our storm - y voyage is o'er?
 Shall we meet in yon - der cit - y, Where the tow'rs of crys - tal shine?

Where-in all the bright for - ev - er, Sor row ne'er shall press the soul?
 Shall we meet and cast the an - chor, By the fair, ce - les - tial shore?
 Where the walls are all of jas - per, Built by work - man - ship di - vine?

CHORUS

Shall we meet, shall we meet, Shall we meet be-yond the riv - er?

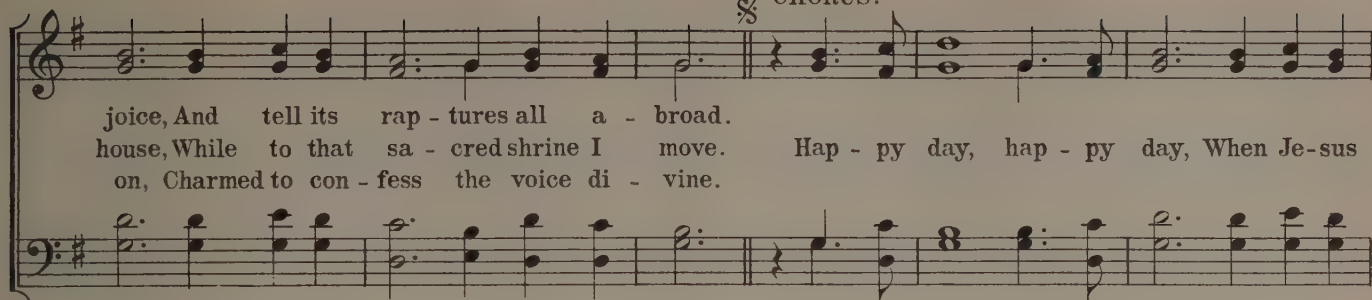
Shall we meet be - yond the riv - er, Where the sur - ges cease to roll?

Oh! Happy Day!

PHILIP DODDRIDGE

Oh, hap - py day, that stays my choice On thee, my Sav - iour and my God! Well may this glow - ing heart re -
 Oh, hap - py bond, that seals my vows To him who mer - its all my love! Let cheer - ful an - thems fill his
 'Tis done, the great trans - ac - tions done; I am my Lord's, and he is mine; He drew me, and I followed

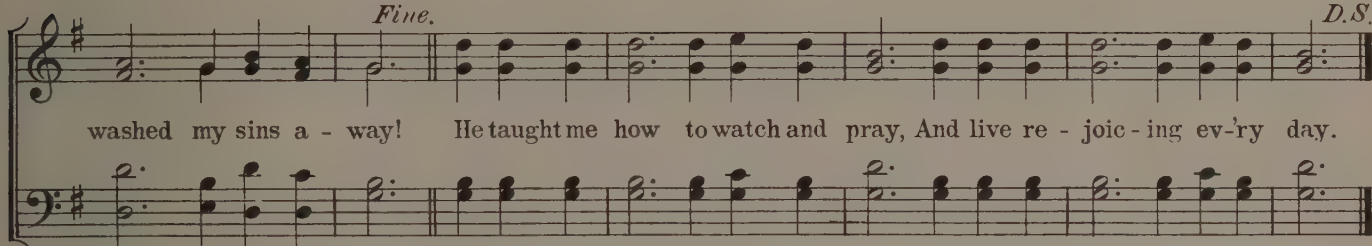
CHORUS.



joyce, And tell its rap - tures all a - broad.
 house, While to that sa - cred shrine I move. Hap - py day, hap - py day, When Je - sus
 on, Charmed to con - fess the voice di - vine.

Fine.

D.S.

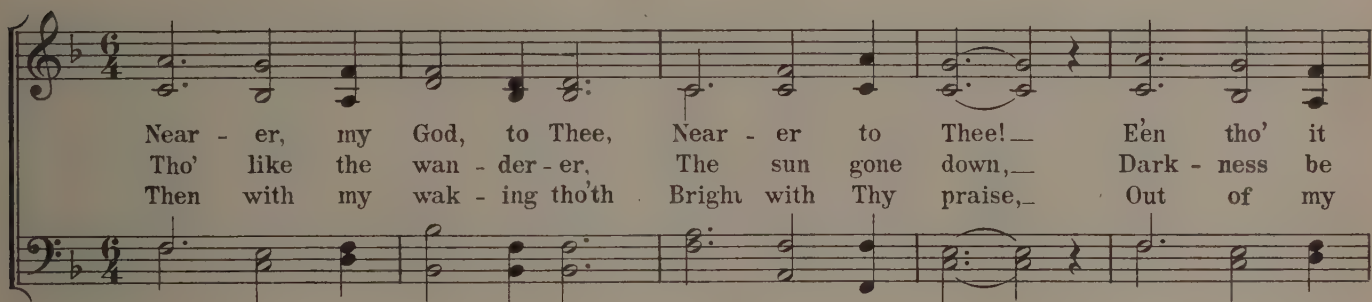


washed my sins a - way! He taught me how to watch and pray, And live re - joic - ing ev - ry day.

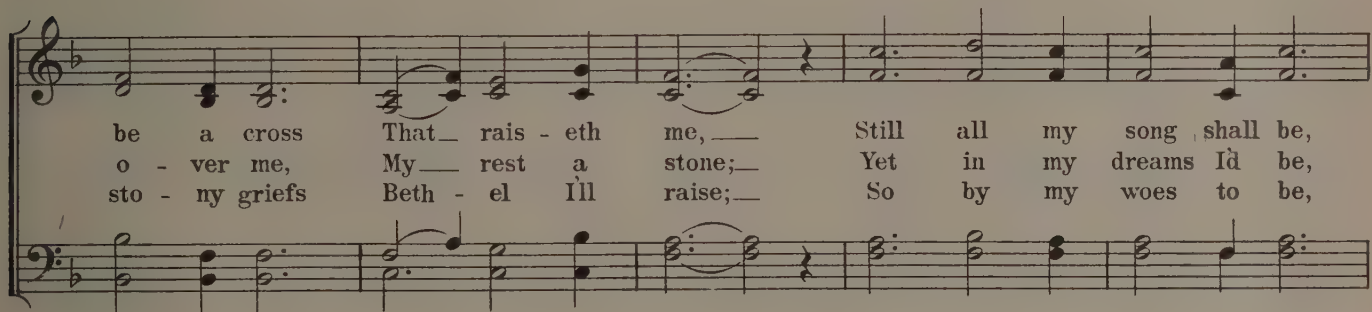
BETHANY

Nearer, My God, To Thee

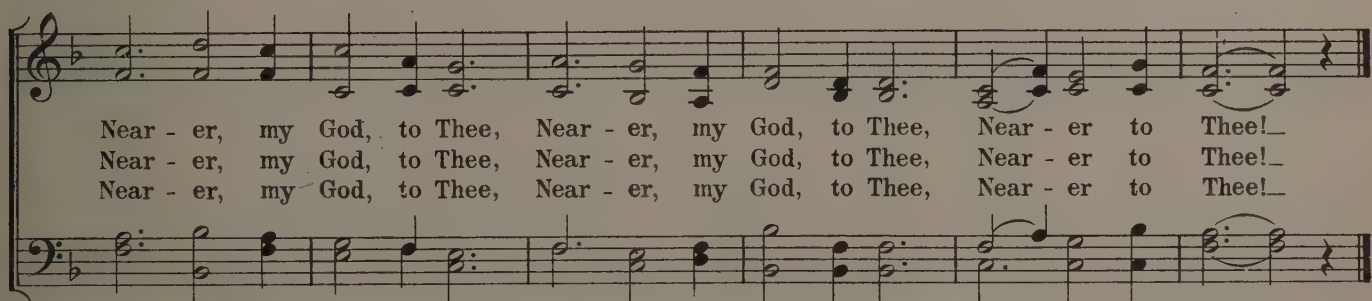
LOWELL MASON



Near - er, my God, to Thee, Near - er to Thee! — E'en tho' it
 Tho' like the wan - der - er, The sun gone down, — Dark - ness be
 Then with my wak - ing tho'th Bright with Thy praise, — Out of my



be a cross That — rais - eth me, — Still all my song shall be,
 o - ver me, My — rest a stone; — Yet in my dreams I'd be,
 sto - ny griefs Beth - el I'll raise; — So by my woes to be,



Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee! —
 Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee! —
 Near - er, my God, to Thee, Near - er, my God, to Thee, Near - er to Thee! —

O Paradise!

PARADISE

J. BARNBY

♩ = 92

mf

O Par - a - dise! O Par - a - dise! Who doth not crave for rest?
 O Par - a - dise! O Par - a - dise! The world is grow - ing old;
 O Par - a - dise! O Par - a - dise! We long to sin no more,

Who would not seek the hap - py land Where they that loved are blest;
 Who would not be at rest and free Where love is nev - er cold?
 We long to be as pure on earth As on thy spot - less shore;

Where loy - al hearts and true,
 Where loy - al hearts and true, Stand ev - er in the light,

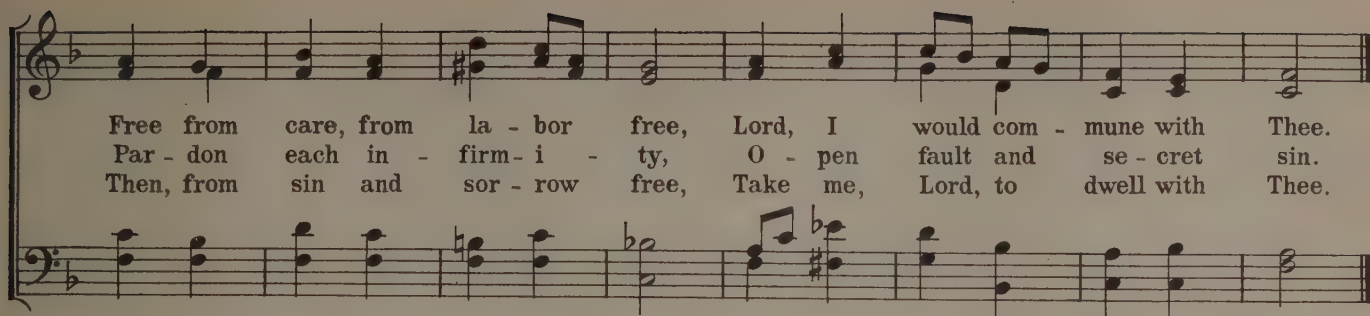
All rap - ture, thro' and thro', In God's most ho - ly sight.

Softly Now The Light Of Day

WEBER

C. M. VON WEBER

Soft - ly now the light of day Fades up - on my sight a - way;
 Thou, whose all - per - vad - ing eye Naught es - capes, with - out, with - in,
 Soon for me the light of day Shall for - ev - er pass a - way;

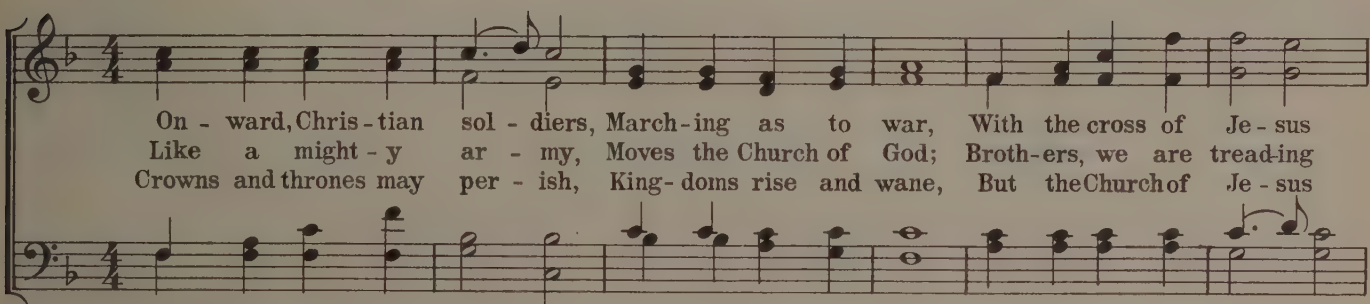


Free from care, from la - bor free, Lord, I would com - mune with Thee.
 Par - don each in - firm - i - ty, O - pen fault and se - cret sin.
 Then, from sin and sor - row free, Take me, Lord, to dwell with Thee.

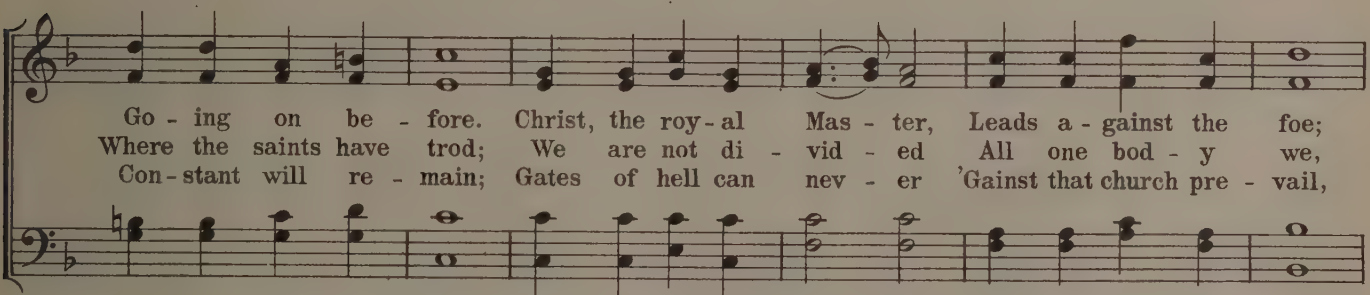
ST. GERTRUDE

Onward, Christian Soldiers

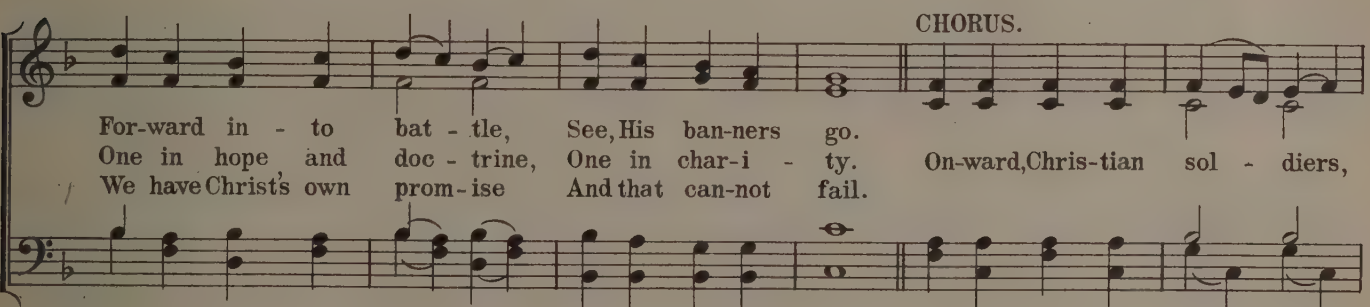
A. S. SULLIVAN



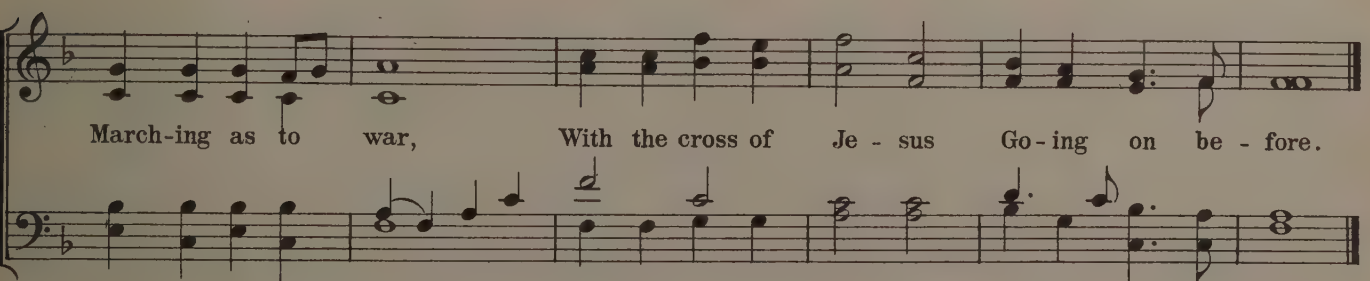
On - ward, Chris - tian sol - diers, March - ing as to war, With the cross of Je - sus
 Like a might - y ar - my, Moves the Church of God; Broth - ers, we are treading
 Crowns and thrones may per - ish, King - doms rise and wane, But the Church of Je - sus



Go - ing on be - fore. Christ, the roy - al Mas - ter, Leads a - gainst the foe;
 Where the saints have trod; We are not di - vid - ed All one bod - y we,
 Con - stant will re - main; Gates of hell can nev - er 'Gainst that church pre - vail,



CHORUS.
 For - ward in - to bat - tle, See, His ban - ners go.
 One in hope and doc - trine, One in char - i - ty. On - ward, Chris - tian sol - diers,
 We have Christ's own prom - ise And that can - not fail.



March - ing as to war, With the cross of Je - sus Go - ing on be - fore.

O Jesus, Thou Art Standing

ST. EDITH

JUSTIN H. KNECHT

1. O Je - sus, Thou art stand - ing Out - side the fast - closed door,
 2. O Je - sus, Thou art knock - ing And lo! that hand is scarr'd,
 3. O Je - sus, Thou art plead - ing In ac - cents meek and low,

In low - ly pa - tience wait - ing To pass the thresh - old o'er;
 And thorns Thy brow en - cir - cle, And tears Thy face have marr'd.
 "I died for you, My chil - dren, And will ye treat me so?"

We bear the name of Chris - tians, His name and sign we bear:
 O love that pass - eth know - ledge, So pa - tient - ly to wait!
 O Lord, with shame and sor - row We o - pen now the door,

O shame, thrice shame up - on us, To keep Him stand - ing there!
 O sin that hath no e - qual, So fast to bar the gate!
 Dear Sav - iour, en - ter, en - ter, And leave us nev - er - more.

Jesus Lives!

ST. ALBINUS

H. J. GAUNTLETT

mf
 1. Je - sus lives! Thy ter - rors now, Can no long - er,
 2. Je - sus lives! hence - forth is death; But the gate of
 3. Je - sus lives! for us He died; Then a - lone to
mf

death, ap - pal us Je - sus lives! by this we know
 life im - mor - tal; This shall calm our trem - bling breath,
 Je - sus liv - ing Pure in heart may we a - bide,

Thou, O grave, canst not en - thral us.
 When we pass its gloom - y por - tal. { Al - le - lu - ia.
 Glo - ry to our Sav - iour giv - ing.

I Need Thee Every Hour

NEED

ROBERT LOWRY

1. I need Thee ev - 'ry hour, Most gra - cious Lord! No ten - der voice like
 2. I need Thee ev - 'ry hour, Stay Thou near by; Temp - ta - tions lose their
 3. I need Thee ev - 'ry hour, In joy or pain: Come quick - ly and a -

REFRAIN

Thine Can peace af - ford.
 pow'r When Thou art nigh. { I need Thee, oh! I need Thee, Ev - 'ry hour I
 bide, Or life is vain.

need Thee; Oh! bless me now, my Sav - iour! I come - to Thee.

The Ninety And Nine

E.C. CLEPHANE

IRA D. SANKEY.

There were nine-ty and nine, that safe - ly lay In the shel - ter — of the fold,
 "Lord, — Thou hast here Thy nine-ty and nine, Are they not e-nough for Thee?"
 But — none of the ran-somed ev - er knew How deep were the wa - ters crossed;

But — one — was out on the hills a - way, Far — off from the gates — of gold —
 But the Shep-herd made an - swer: "This of mine Has — wan-dered a - way — from me,
 Nor how dark was the night that the Lord passed thro' Ere He found His sheep that was lost.

A — way on the moun - tains wild and bare, A — way from the ten - der
 And al - though the road be rough and steep, I go to the des - ert to
 Out in the des-ert He heard its cry Sick — and help-less, and

Shep - herd's care, A - way from the ten - der Shep - herd's care.
 find — my sheep, I go to the des - ert to find — my sheep!
 read - y to die, Sick — and help-less, and read - y to die.

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Pleyel's Hymn.

IGNAZ PLEYEL.

Gra-cious Spir - it, Love di - vine, Let Thy light with - in me shine;
 Life and peace to me im - part, Seal sal - va - tion on my heart:
 Let me nev - er from Thee stray, Keep me in the nar - row way;

All my guilt - y fears re - move, Fill me with Thy heav'n - ly love.
 Breathe Thy self in - to my breast, Earn - est of im - mor - tal - rest.
 Fill my soul with joy di - vine; Keep me, Lord, for - ev - er - Thine.

A Mighty Fortress Is Our God

MARTIN LUTHER

A might - y fort - ress is our God, A bul - wark nev - er fail - ing:
 Did we in our own strength con - fide, Our striv - ing would be los - ing;
 And though this world, with dev - ils filled, Should threat - en to un - do us;

Our Help - er He, a - mid the flood Of mor - tal ills pre - vail - ing.
 Were not the right man on - our side, The man of God's own chocs - ing.
 We will not fear, for God hath willed His truth to tri - umph through us.

For still our an - cient foe Doth seek to work us woe; His craft and pow'r are great,
 Dost ask who that may be? Christ Je - sus, it is He; Lord Sab - aoth is His name,
 The prince of dark - ness grim, - We trem - ble not for him; His rage we can en - dure,

And armed with cru - el hate, On earth is not his e - - qual.
 From age to age the same, And He must win the bat - - tle.
 For lo! his doom is sure, - One lit - tle word shall fell him.

Lead, Kindly Light

LUX BENIGNA

Rev. J. B. DYKES

Lead, Kind - ly Light, a - mid th'en - cir - cling gloom Lead Thou me
I was not ev - er thus nor prayed that Thou Shouldst lead me
So long Thy pow'r hath bless'd me, sure it still 'Will lead me

on; The night is dark and I am far from home, Lead Thou me
on; I loved to choose and see my path, but now_ Lead Thou me
on; O'er moor and fen, o'er crag and tor - rent, till - The night is

on. — Keep Thou my feet, I do not ask to — see —
on. — I loved the gar - ish day, and, spite of — fears —
gone — And with the morn those an - gel fa - ces — smile

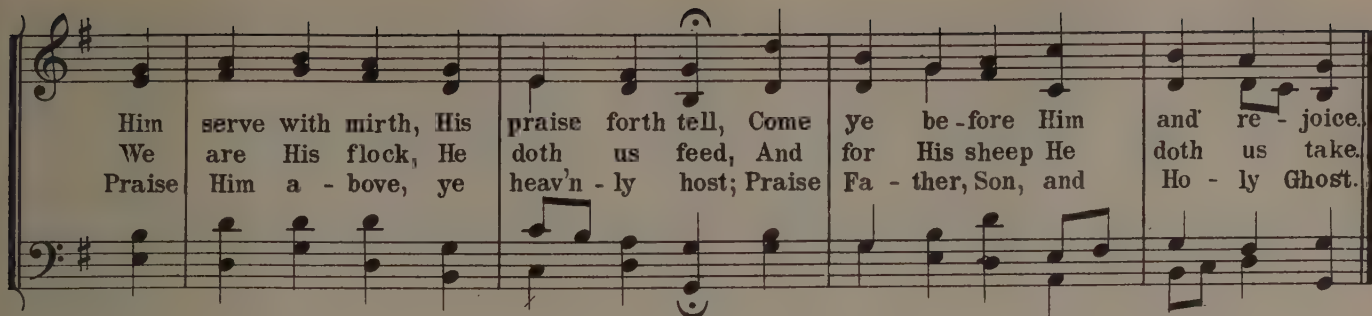
The dis - tant scene; one step e - nough for me.
Pride ruled my will: re - mem - ber not — past years.
Which I have loved long since, and lost a while.

Old Hundred

OLD HUNDREDTH

L. BOURGEOIS

All peo - ple that on earth do dwell, Sing to the Lord with cheer - ful voice,
Know that the Lord is God in - deed; With - out our aid He did us make:
Praise God, from whom all bless - ings flow, Praise Him, all crea - tures here be - low;

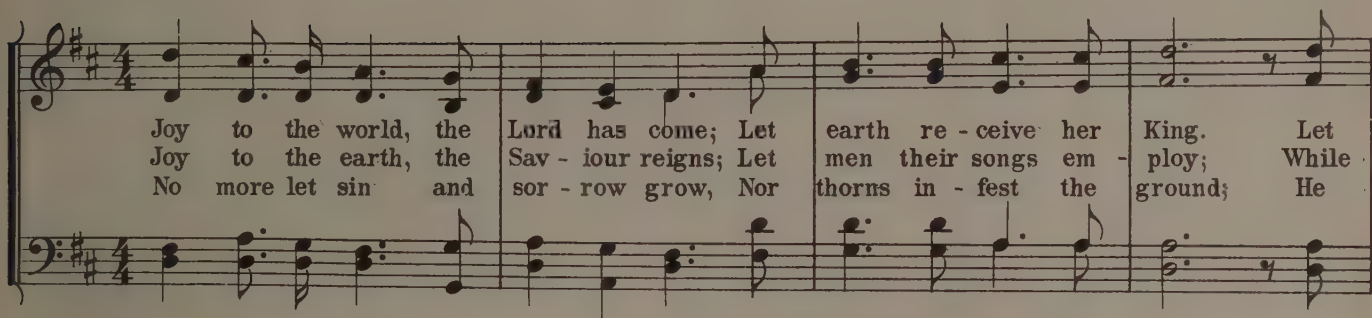


Him serve with mirth, His praise forth tell, Come ye be-fore Him and re-joice.
We are His flock, He doth us feed, And for His sheep He doth us take.
Praise Him a-bove, ye heav'n-ly host; Praise Fa-ther, Son, and Ho-ly Ghost.

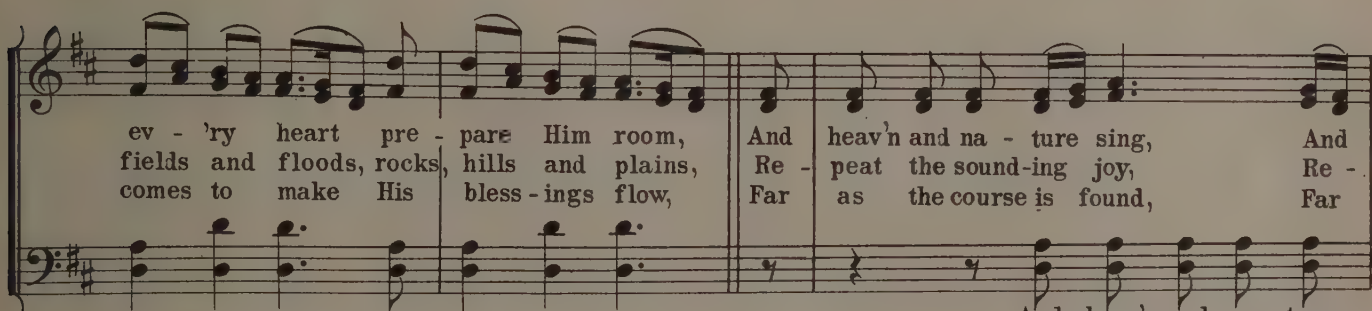
Joy To The World

ISAAC WATTS.

G. F. HANDEL.

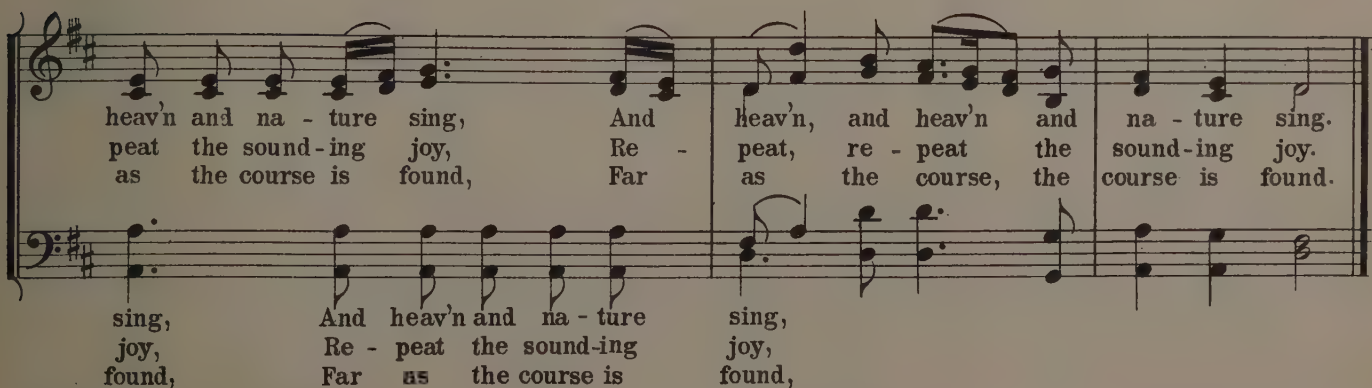


Joy to the world, the Lord has come; Let earth re-ceive her King. Let
Joy to the earth, the Sav-iour reigns; Let men their songs em-ploy; While
No more let sin and sor-row grow, Nor thorns in-fest the ground; He



ev-ry heart pre-pare Him room, And heav'n and na-ture sing, And
fields and floods, rocks, hills and plains, Re-peat the sound-ing joy, Re-
comes to make His bless-ings flow, Far as the course is found, Far

And heav'n and na-ture
Re-peat the sound-ing
Far as the course is



heav'n and na-ture sing, And heav'n, and heav'n and na-ture sing.
Re-peat the sound-ing joy, Re-peat, re-peat the sound-ing joy.
as the course is found, Far as the course, the course is found.

sing, And heav'n and na-ture sing,
joy, Re-peat the sound-ing joy,
found, Far as the course is found,

Jesus, Lover Of My Soul

CHARLES WESLEY

S. B. MARSH

Reverently

1. Je - sus, lov - er of my soul, Let me to Thy bo - som fly,—
 2. Oth - er ref - uge have I none; Hangs my help - less soul on Thee;
 3. Plen-teous grace with Thee is found, Grace to cov - er all my sin;—

While the near - er wa - ters roll, While the tem - pest still is high,—
 Leave, ahl leave me not a - lone, Still sup - port and com - fort me!—
 Let the heal - ing streams a - bound, Make and keep me pure with - in!—

Hide me, O my Sav - iour! hide, Till the storm of life be past;
 All my trust on Thee is stayed, All my help from Thee I bring;
 Thou of life the Foun - tain art, Free - ly let me take of Thee;

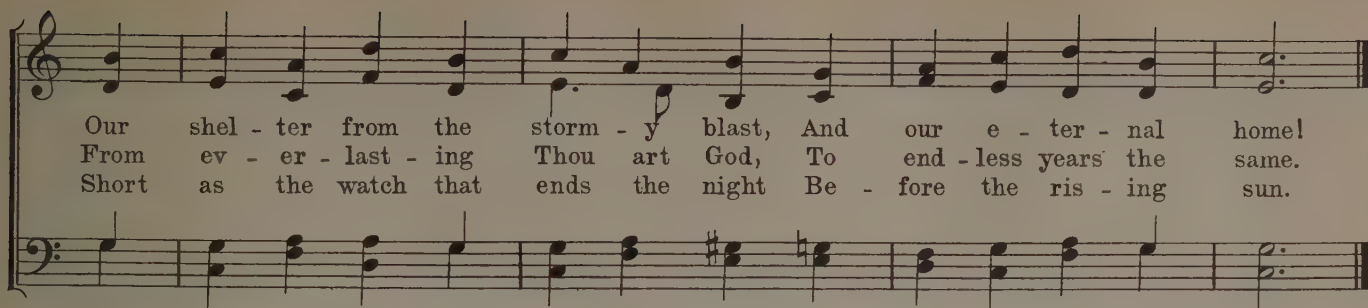
Safe in - to the ha - ven guide; Oh! re - ceive my soul at last!
 Cov - er my de - fence - less head With the shad - ow of Thy wing!
 Spring Thou up with - in my heart! Rise to all e - ter - ni - ty!—

O God, Our Help In Ages Past

ST. ANNE

WILLIAM CROFT

1. O God, our help in a - ges past, Our hope for years to come,
 2. Be - fore the hills in or - der stood, Or earth re - ceived her frame,
 3. A thou - sand a - ges in Thy sight Are like an eve - ning gone;

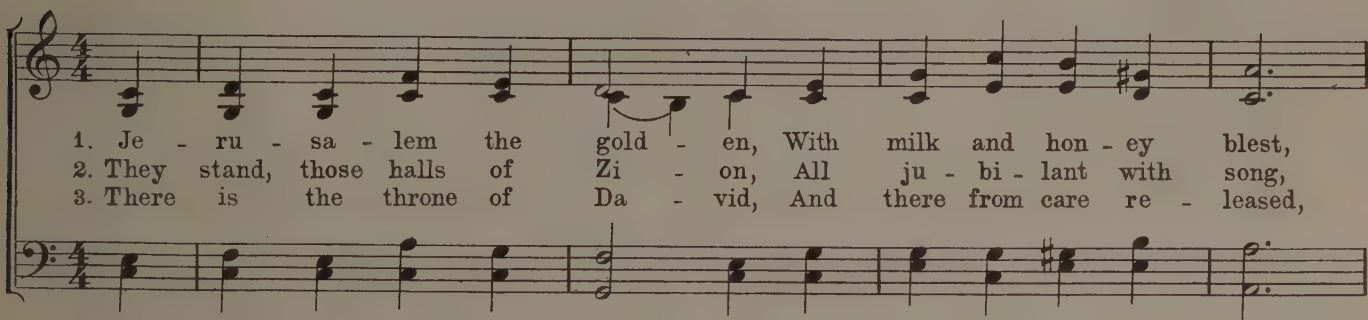


Our shel - ter from the storm - y blast, And our e - ter - nal home!
 From ev - er - last - ing Thou art God, To end - less years the same.
 Short as the watch that ends the night Be - fore the ris - ing sun.

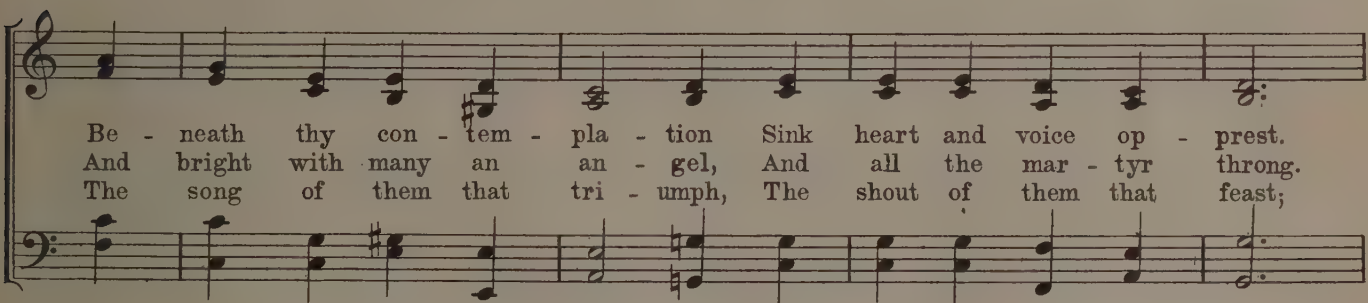
Jerusalem The Golden

EWING

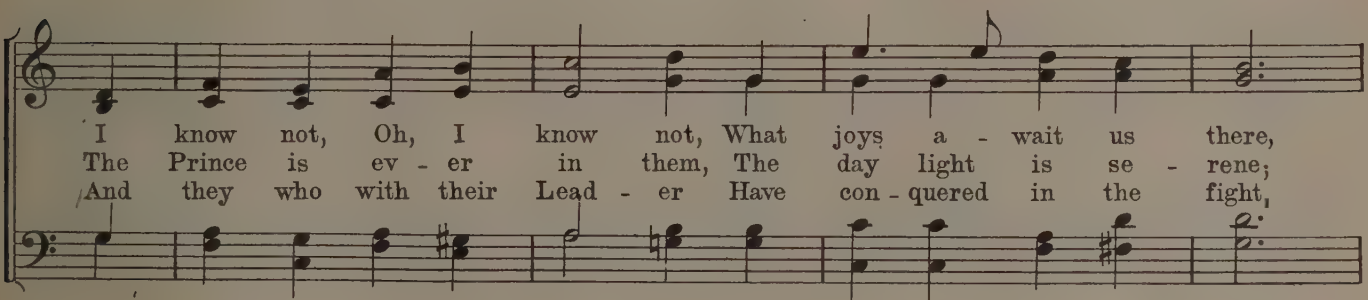
ALEX EWING



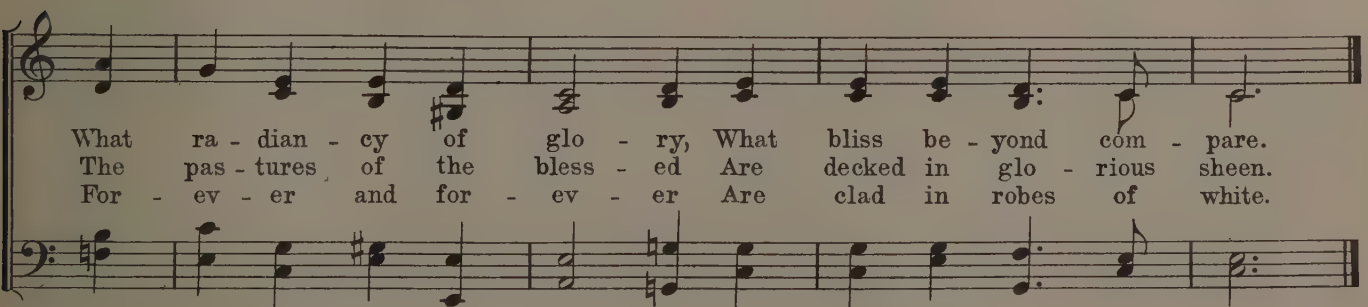
1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest,
 2. They stand, those halls of Zi - on, All ju - bi - lant with song,
 3. There is the throne of Da - vid, And there from care re - leased,



Be - neath thy con - tem - pla - tion Sink heart and voice op - prest.
 And bright with many an an - gel, And all the mar - tyr throng.
 The song of them that tri - umph, The shout of them that feast;



I know not, Oh, I know not, What joys a - wait us there,
 The Prince is ev - er in them, The day light is se - rene;
 And they who with their Lead - er Have con - quered in the fight,



What ra - dian - cy of glo - ry, What bliss be - yond com - pare.
 The pas - tures of the bless - ed Are decked in glo - rious sheen.
 For - ev - er and for - ev - er Are clad in robes of white.

In Heavenly Love Abiding

Andante, non lento

FELIX MENDELSSOHN

p *f*

1. In heavn-ly love a - bi - ding, No change my heart shall fear, And safe in such con-
 2. Wher - ev - er He may guide me, No want shall turn me back; My Shep-herd is be -
 3. Green past-ures are be - fore me, Which yet I have not seen, Bright skies will soon be

p

fid - ing, For noth - ing chang - es here. The storm may roar with - out me
 side me, And noth - ing can I lack. His wis - dom ev - er wak - eth,
 o'er me, Where dark - est clouds have been. My hope I can - not meas - ure,

f *pp*

My heart may low be laid, But God is round a - bout me, And can I be dis -
 His sight is nev - er dim; He knows the way He tak - eth, And I will walk with
 My path to life is free, My Sav - iour has my treas - ure, And He will walk with

f *dim.* *p*

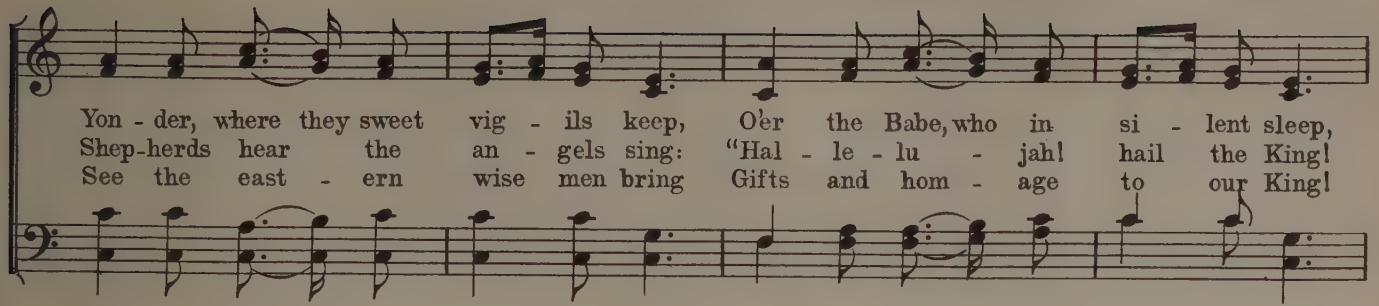
mayed? But God is round a - bout me, And can I be dis - mayed?
 Him; He knows the way He tak - eth And I will walk with Him.
 me; My Sav - iour has my treas - ure, And He will walk with me.

Holy Night! Peaceful Night!

J. MOHR

FRANZ GRUBER

1. Ho - ly night! peace - ful night! Thro' the dark - ness beams a light,
 2. Si - lent night! ho - li - est night! Dark - ness flies and all is light!
 3. Si - lent night! ho - li - est night! Guid - ing Star, O lend thy light!



Yon - der, where they sweet vig - ils keep, O'er the Babe, who in si - lent sleep,
 Shep-herds hear the an - gels sing: "Hal - le - lu - jah! hail the King!
 See the east - ern wise men bring Gifts and hom - age to our King!

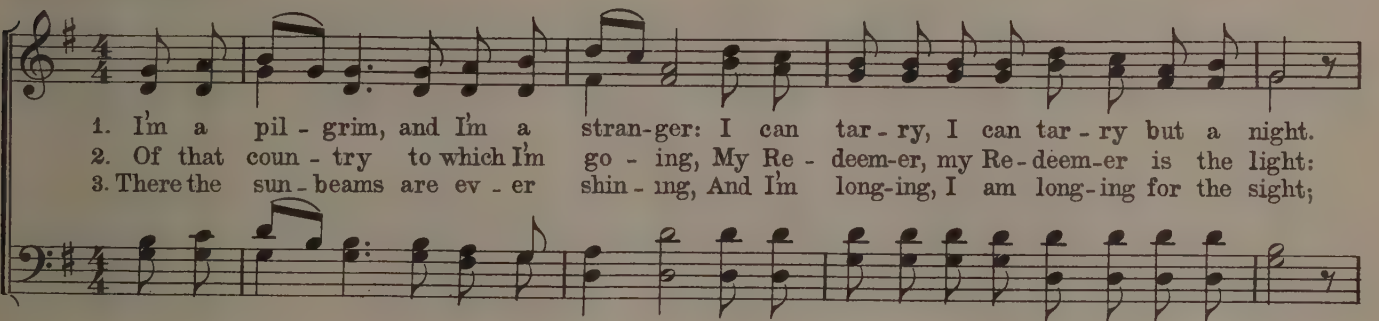
Rallentando.



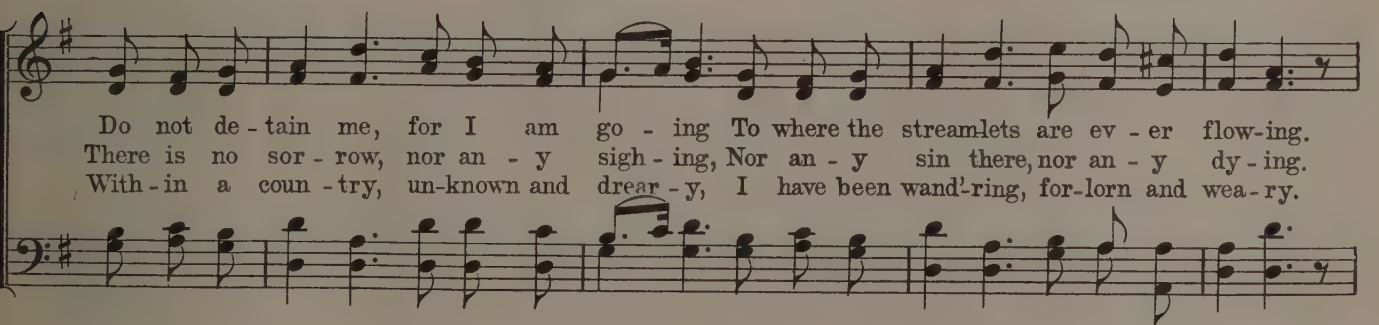
Rests in heav - en - ly peace, Rests in heav - en - ly peace.
 Je - sus the Sav - iour is here! Je - sus the Sav - iour is here!
 Je - sus the Sav - iour is here! Je - sus the Sav - iour is here!

I'm A Pilgrim

MARY S.B. DANA

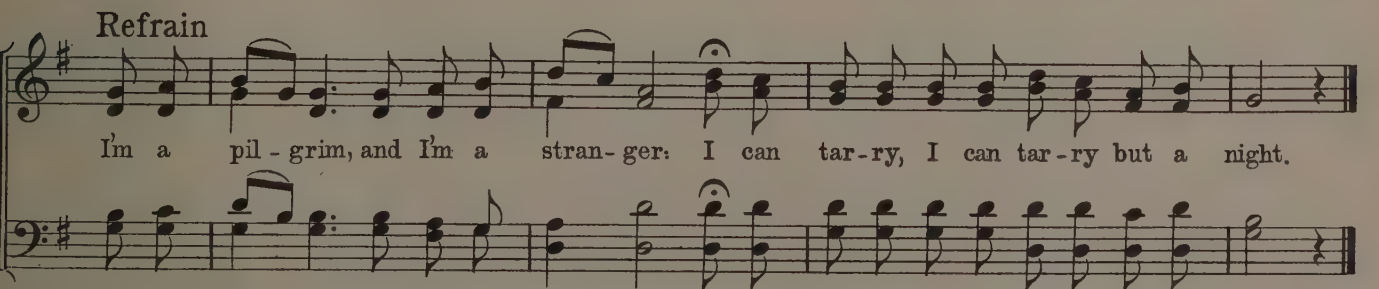


1. I'm a pil - grim, and I'm a stran-ger: I can tar - ry, I can tar - ry but a night.
 2. Of that coun - try to which I'm go - ing, My Re - deem-er, my Re-deem-er is the light:
 3. There the sun - beams are ev - er shin - ing, And I'm long-ing, I am long-ing for the sight;



Do not de - tain me, for I am go - ing To where the streamlets are ev - er flow-ing.
 There is no sor - row, nor an - y sigh - ing, Nor an - y sin there, nor an - y dy - ing.
 With - in a coun - try, un-known and drear - y, I have been wand'-ring, for-lorn and wea - ry.

Refrain



I'm a pil - grim, and I'm a stran-ger: I can tar - ry, I can tar - ry but a night.

Carol, Carol, Christians

A. CLEVELAND COXE

Semi Chorus

Car-ol, Car-ol, Christians! Car-ol joy-ful - ly— Car-ol for the com-ing of Christ's na-ti - vi - ty.

Chorus (forte) Animated

Car-ol, Car-ol, Christians! Car-ol joy-ful - ly— Car-ol for the com-ing of Christ's na-ti - vi - ty; And

pray a glad-some Christmas, For all good Christian men. Car-ol, Car-ol, Christians! For Christmas come a - gain.

*Fine.**Semi Chorus*

1. Go ye to the for - est, Where the myr - tles grow, Where the pine and
2. Wreath your Christ-mas gar - land Where to Christ we pray; It shall smell like
3. Car - ol, Car - ol Chris - tians! Like the Ma - gi, now, Ye must la-de your

lau - rel bend be - neath the snow; Gath - er them for Je - sus,
Car - mel on our fes - tal day. Lib - an - us and Sha - ron,
cask - ets with a grate - ful vow; Ye must have sweet in - cense,

Wreath them for His shrine; Make His tem - ple glo - rious With the box and pine.
 Shall not green-er be Than our ho - ly chan - cel, On Christ's na - ti - vi - ty.
 Myrrh and fin-est gold, At our Christ-mas al - tar, Hum - bly to un - fold.

D.C. Chorus.

It Came Upon The Midnight Clear

CAROL

R.S. WILLIS

1. It came up - on the mid - night clear, That glo - rious song of old, —
 2. Still through the clo - ven skies they come, With peace - ful wings un - furled;
 3. And ye be - neath life's crush - ing load, Whose forms are bend - ing low, —

From an - gels bend - ing near the earth, To touch their harps of gold: —
 And still their heaven - ly mu - sic floats O'er all the wea - ry world.
 Who toil a - long the climb - ing way With pain - ful steps and slow; —

“Peace to the earth, good - will to men, From heaven's all gra - cious King;” —
 A - bove its sad and low - ly plains They bend on hover - ing wing; —
 Look now! for glad and gold - en hours Come swift ly on the wing; —

The world in sol - emn still - ness lay, To hear the an - gels sing! —
 And ev - er o'er its Ba - bel sounds, The bless ed an - gels sing! —
 Oh, rest be - side the wea - ry road, And hear the an - gels sing! —

How Firm A Foundation

R. KEENE

1. How firm a foun - da - tion, ye saints of the Lord, Is laid for your
 2. Fear not, I am with thee, O, be not dis - mayed, For I am thy
 3. When thro' the deep wa - ters I call thee to go, The riv - ers of

faith in His ex - cel - lent Word! What more can He say than to
 God, I will still give thee aid: I'll strength - en thee help thee, and
 woe shall not thee o - ver - flow; For I will be with thee thy

you He hath said — You who un - to Je - sus for ref - uge have
 cause thee to stand, — Up - held by My right - eous, om - ni - po - tent
 trou - ble to bless, — And sanc - ti - fy to thee thy deep - est dis -

fled? — You who un - to Je - sus for ref - uge have fled?
 Hand, — Up - held by My right - eous, om - ni - po - tent Hand.
 tress — And sanc - ti - fy to thee thy deep - est dis - tress.

Now The Day Is Over

MERRIAL

I. BARNBY

1. Now the day is o - ver, Night is draw - ing nigh —
 2. Now the dark - ness gath - ers, Stars be - gin to peep —
 3. Je - sus, give the wea - ry, Calm and sweet re - pose,

f *p*

Shad - ows of the ev' - ning Steal a - cross the sky.
 Birds and beasts and flow - ers Soon will be a - sleep.
 With Thy ten - d'rest bless - ing May our eye - lids close.

Holy! Holy! Lord God Almighty!

NICAEA

JOHN B. DYKES

1. Ho - ly, Ho - ly, Ho - ly, Lord God al - might - y!
 2. Ho - ly, Ho - ly, Ho - ly, all the saints a - dore Thee,
 3. Ho - ly, Ho - ly, Ho - ly, tho' the dark - ness hide Thee,

Ear - ly in the morn - ing our song shall rise to Thee;
 Cast - ing down their gold - en crowns a - round the glass - y sea;
 Tho' the eye of sin - ful man Thy glo - ry may not see;

Ho - ly, Ho - ly, Ho - ly! Mer - ci - ful and Might - y!
 Cher - u - bim and Ser - a - phim fall - ing down be - fore Thee,
 On - ly Thou art Ho - ly there is none be - side Thee.

God in three Per - sons, bless - ed Trin - i - ty!
 Which wert and art, and ev - er - more shall be.
 Per - feet in pow'r, in love, and pur - i - ty.

Heav'n Is My Home

A. SULLIVAN

mf

1. I'm but a strang-er here, Heav'n is my home;
 2. What though the tem-pest rage, Heav'n is my home;
 3. There-fore, I mur-mur not, Heav'n is my home;

p *cresc.*

Earth is a des-ert drear, Heav'n is my home.
 Short is my pil-gri-mage, Heav'n is my home.
 What-e'er my earth-ly lot, Heav'n is my home.

p

Dan-ger and sor-row stand Round me on ev'-ry hand,
 And time's wild wint'-ry blast Soon will be ov-er past,
 And I shall sure-ly stand There, at my Lord's right hand;

cresc. *f*

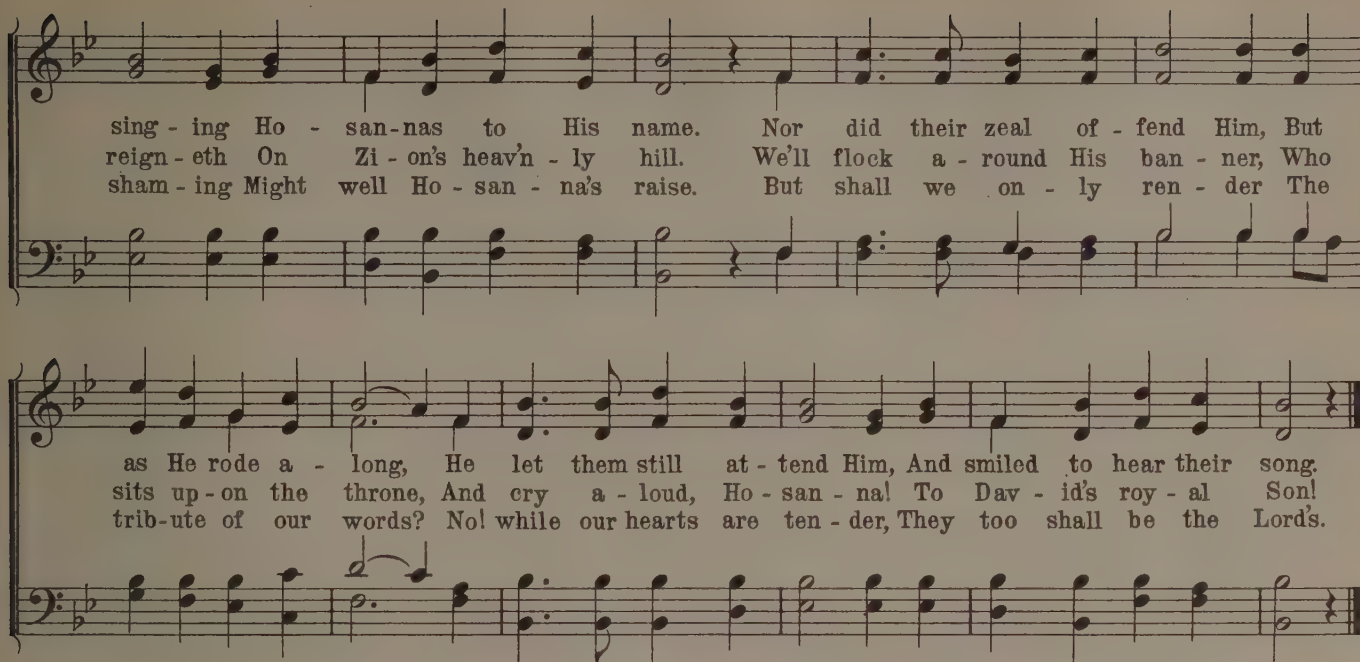
Heav'n is my Fa-ther-land, Heav'n is my home.
 I shall reach home at last, Heav'n is my home.
 Heav'n is my Fa-ther-land, Heav'n is my home.

Children's Hosanna

JOHN KING

GEO. J. WEBB

1. When His sal-vation bring-ing, To Zi-on Je-sus came, The chil-dren all stood
 2. And since the Lord re-tain-eth His love for chil-dren still, Tho' now as King he
 3. For should we fail pro-claim-ing Our great Re-deem-ers praise, The stones, our si-lence

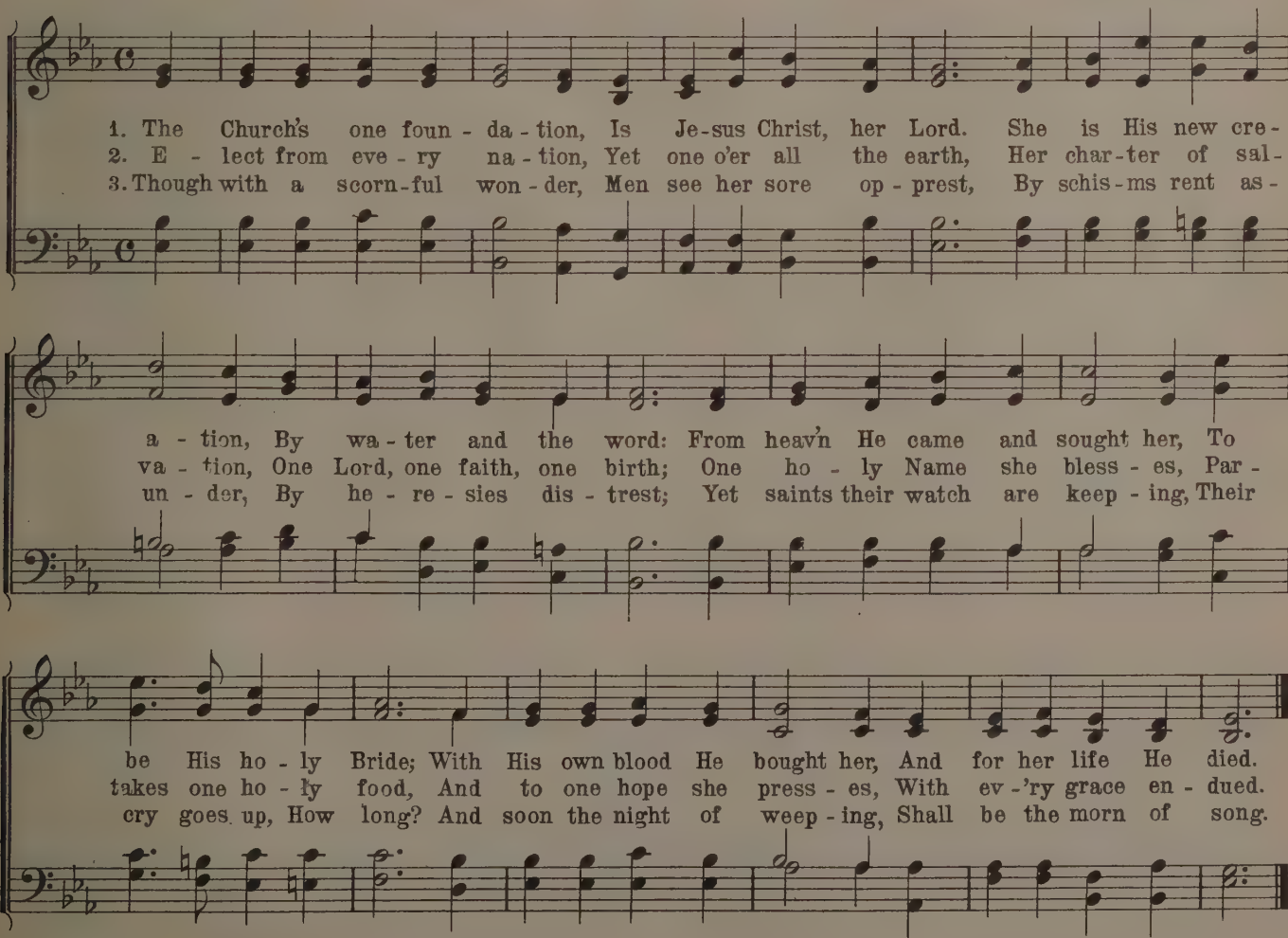


sing - ing Ho - san - nas to His name. Nor did their zeal of - fend Him, But
 reign - eth On Zi - on's heav'n - ly hill. We'll flock a - round His ban - ner, Who
 sham - ing Might well Ho - san - na's raise. But shall we on - ly ren - der The
 as He rode a - long, He let them still at - tend Him, And smiled to hear their song.
 sits up - on the throne, And cry a - loud, Ho - san - na! To Dav - id's roy - al Son!
 trib - ute of our words? No! while our hearts are ten - der, They too shall be the Lord's.

The Church's One Foundation

SAMUEL I. STONE

S. S. WESLEY



1. The Church's one foun - da - tion, Is Je - sus Christ, her Lord. She is His new cre -
 2. E - lect from eve - ry na - tion, Yet one o'er all the earth, Her char - ter of sal -
 3. Though with a scorn - ful won - der, Men see her sore op - prest, By schis - ms rent as -
 a - tion, By wa - ter and the word: From heav'n He came and sought her, To
 va - tion, One Lord, one faith, one birth; One ho - ly Name she bless - es, Par -
 un - der, By he - re - sies dis - tress; Yet saints their watch are keep - ing, Their
 be His ho - ly Bride; With His own blood He bought her, And for her life He died.
 takes one ho - ly food, And to one hope she press - es, With ev - 'ry grace en - dued.
 cry goes up, How long? And soon the night of weep - ing, Shall be the morn of song.

Hark! The Herald Angels Sing

MENDELSSOHN

F. MENDELSSOHN

1. Hark! the her - ald an - gels sing, "Glo - ry to the new-born King! Peace on earth, and
 2. Christ, by high - est heav'n a - dored; Christ, the ev - er - last - ing Lord; Late in time be-
 3. Hail! the heav'n-born Prince of peace! Hail! the Son of Right-eous-ness! Light and life to

mer - cy mild, God and sin - ners re-con-ciled." Joy - ful, all ye na-tions rise,
 hold him come, Off - spring of the fav-ored one. Veil'd in flesh, the God-head see;
 all he brings, Ris'n with heal - ing, in his wings. Mild he lays his glo - ry by,

Join the tri-umph of the skies; With th'an-gel - ic host pro-claim, "Christ is born in
 Hail th'in-car-nate De - i - ty: Pleased, as man, with men to dwell, Je - sus, our Im-
 Born that man no more may die: Born to raise the sons of earth, Born to give them

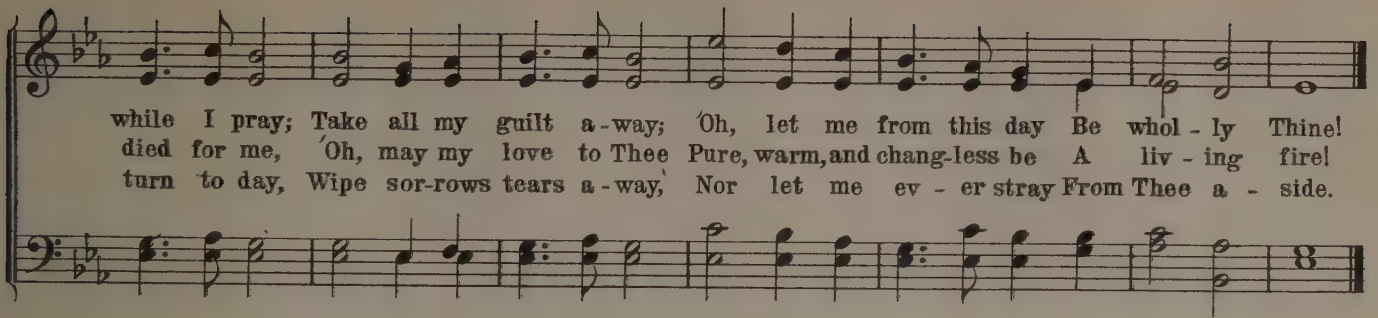
Beth - le - hem." } Hark! the her - ald an-gels sing, "Glo - ry to the new-born King!"
 man - u - ell
 se-cond birth.

My Faith Looks Up To Thee

OLIVET

LOWELL MASON

1. My faith looks up to Thee, Thou Lamb of Cal - va - ry, Sav-iour di - vine! Now hear me
 2. May Thy rich grace im-part Strength to my faint-ing heart, My zeal in - spire! As Thou hast
 3. While life's dark maze I tread, And griefs a - round me spread, Be Thou my Guide; Bid dark-ness

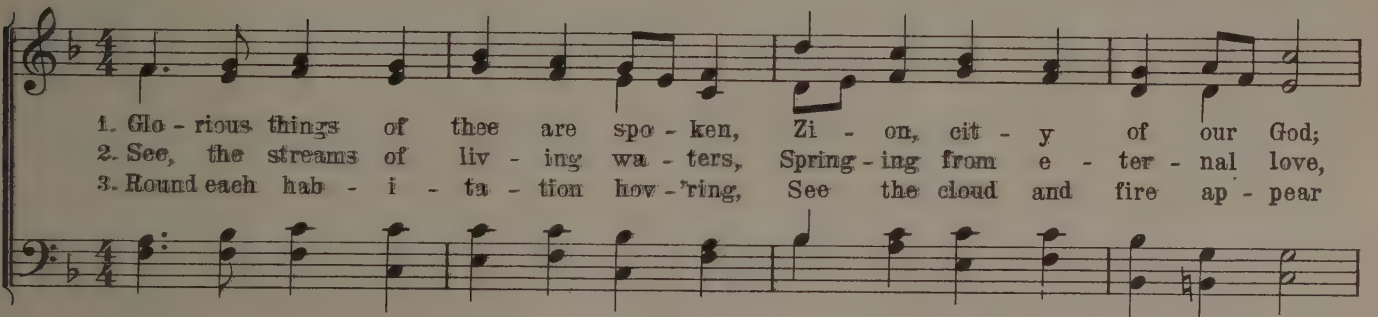


while I pray; Take all my guilt a-way; 'Oh, let me from this day Be whol - ly Thine!
 died for me, 'Oh, may my love to Thee Pure, warm, and chang-less be A liv - ing fire!
 turn to day, Wipe sor - rows tears a-way, Nor let me ev - er stray From Thee a - side.

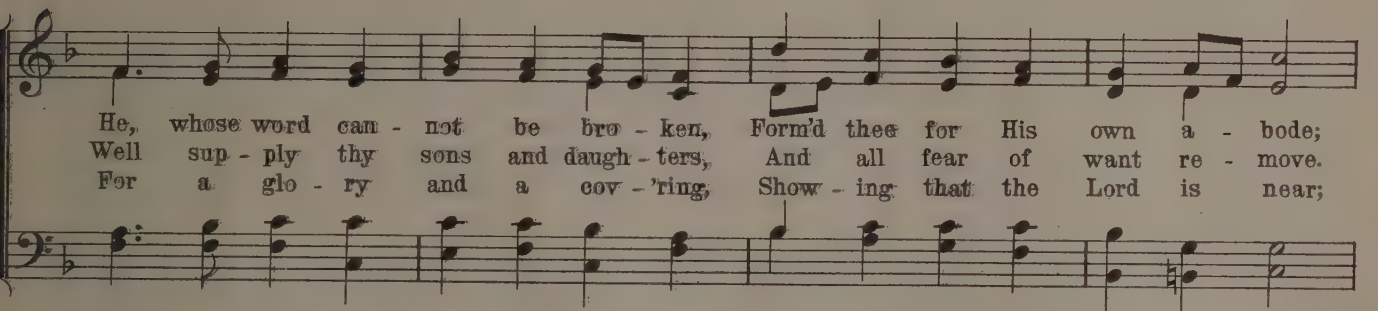
Glorious Things Of Thee Are Spoken

AUSTRIA

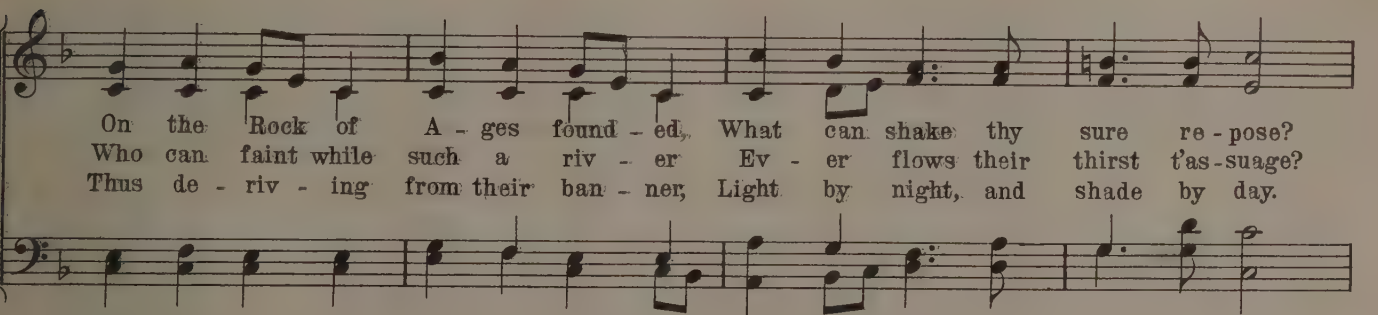
JOSEPH HAYDN



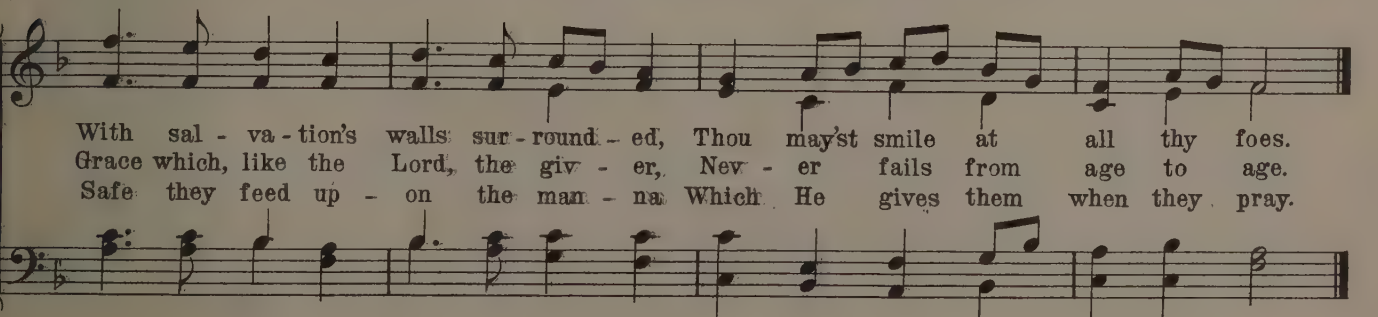
1. Glo - rious things of thee are spo - ken, Zi - on, cit - y of our God;
 2. See, the streams of liv - ing wa - ters, Spring - ing from e - ter - nal love,
 3. Round each hab - i - ta - tion hov - 'ring, See the cloud and fire ap - pear



He, whose word can - not be bro - ken, Form'd thee for His own a - bode;
 Well sup - ply thy sons and daugh - ters, And all fear of want re - move.
 For a glo - ry and a cov - 'ring, Show - ing that the Lord is near;



On the Rock of A - ges found - ed, What can shake thy sure re - pose?
 Who can faint while such a riv - er Ev - er flows their thirst t'as - suage?
 Thus de - riv - ing from their ban - ner, Light by night, and shade by day.

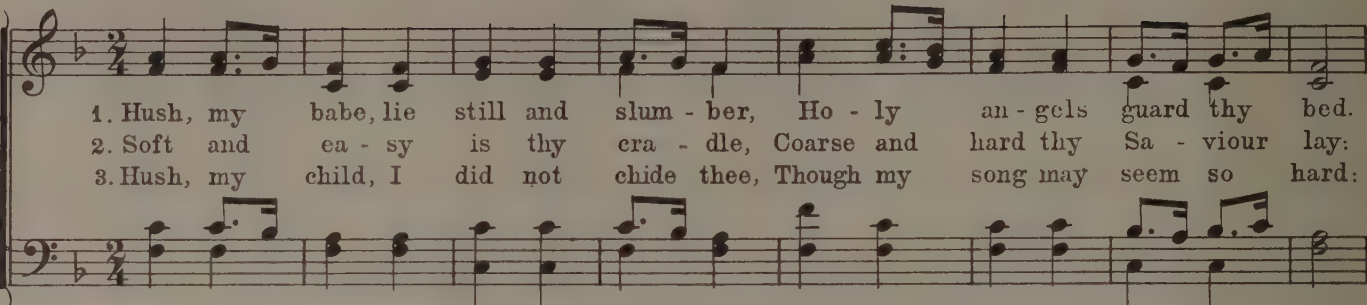


With sal - va - tion's walls sur - round - ed, Thou may'st smile at all thy foes.
 Grace which, like the Lord, the giv - er, Nev - er fails from age to age.
 Safe they feed up - on the man - na Which He gives them when they pray.

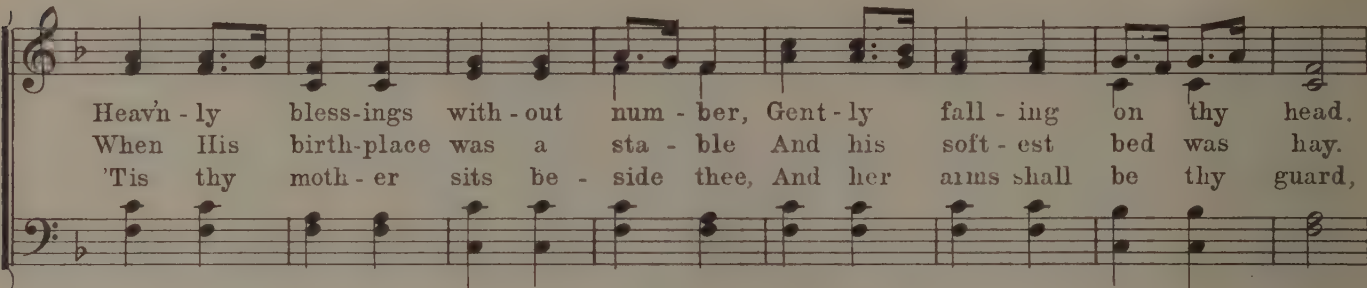
Cradle Hymn

ISAAC WATTS

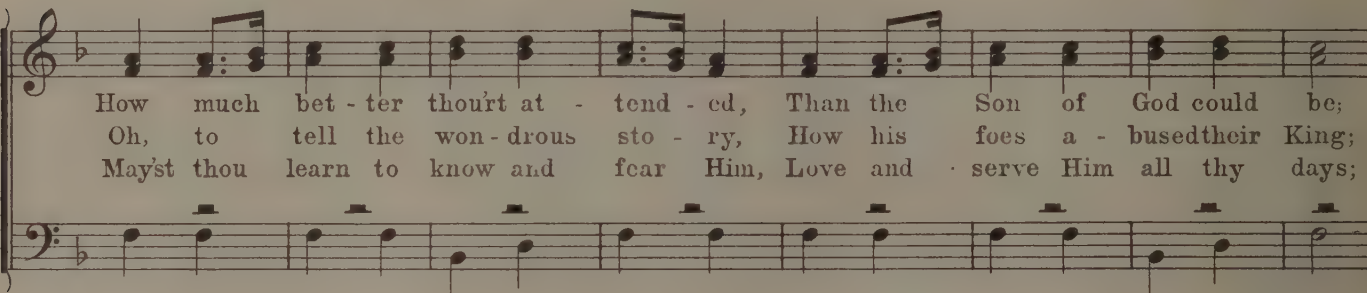
J. J. ROUSSEAU



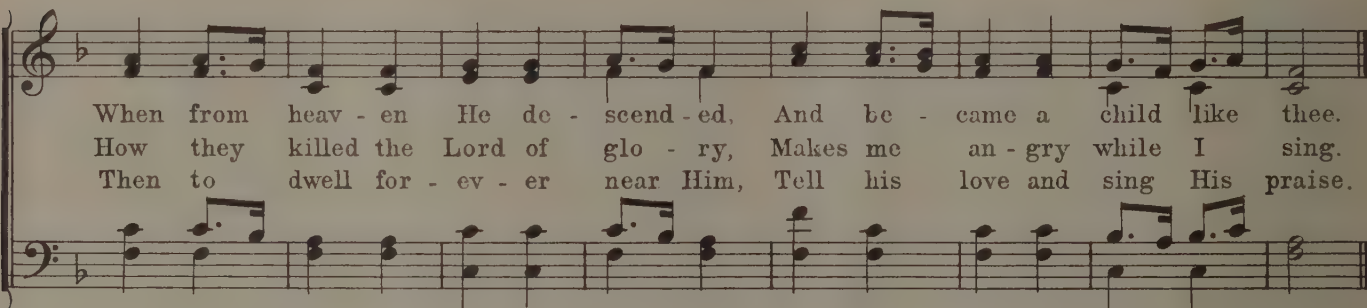
1. Hush, my babe, lie still and slum - ber, Ho - ly an - gels guard thy bed.
 2. Soft and ea - sy is thy cra - dle, Coarse and hard thy Sa - viour lay:
 3. Hush, my child, I did not chide thee, Though my song may seem so hard:



Heav'n - ly bless - ings with - out num - ber, Gent - ly fall - ing on thy head.
 When His birth - place was a sta - ble And his soft - est bed was hay.
 'Tis thy moth - er sits be - side thee, And her arms shall be thy guard,



How much bet - ter thou'rt at - tend - ed, Than the Son of God could be;
 Oh, to tell the won - drous sto - ry, How his foes a - bus'd their King;
 May'st thou learn to know and fear Him, Love and serve Him all thy days;

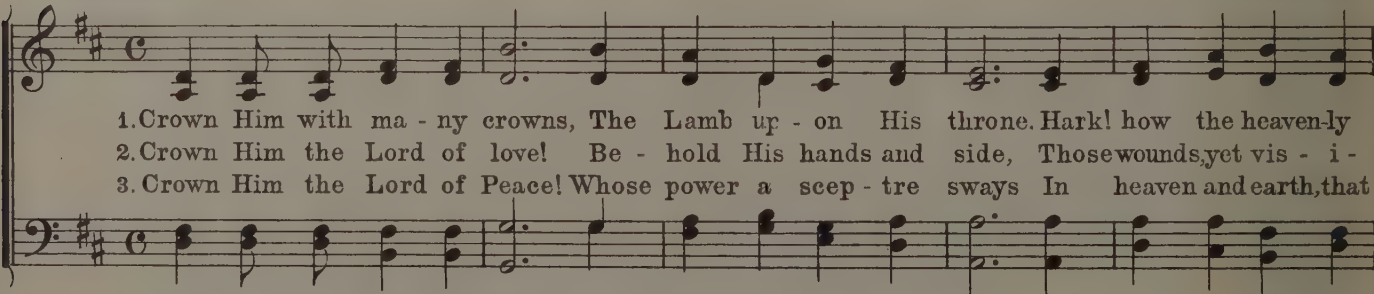


When from heav - en He de - scend - ed, And be - came a child like thee.
 How they killed the Lord of glo - ry, Makes me an - gry while I sing.
 Then to dwell for - ev - er near Him, Tell his love and sing His praise.

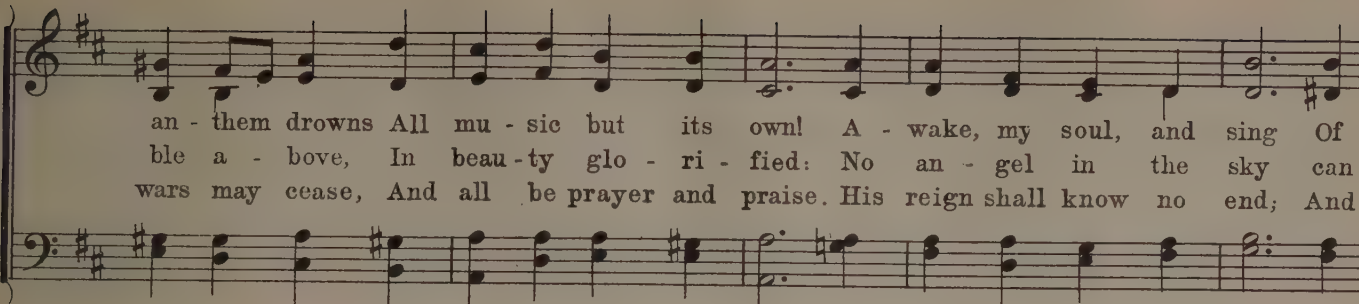
Crown Him With Many Crowns

DIADEMETA

M. BRIDGES



1. Crown Him with ma - ny crowns, The Lamb up - on His throne. Hark! how the heav - enly
 2. Crown Him the Lord of love! Be - hold His hands and side, Those wounds, yet vis - i -
 3. Crown Him the Lord of Peace! Whose power a scep - tre sways In heaven and earth, that



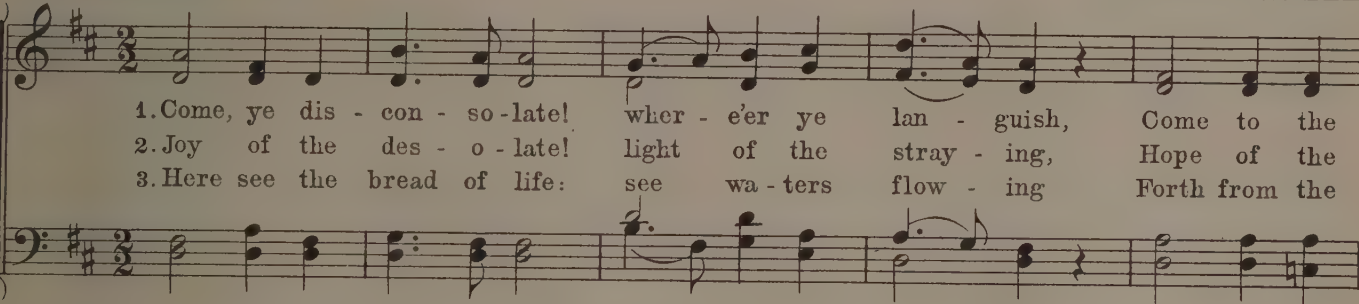
an - them drowns All mu - sic but its own! A - wake, my soul, and sing Of
ble a - bove, In beau - ty glo - ri - fied: No an - gel in the sky can
wars may cease, And all be prayer and praise. His reign shall know no end; And

Him who died for thee; And hail Him as thy match-less King Through all e - ter - ni - ty.
ful - ly bear that sight, But down-ward bend his wond'-ring eye At mys - ter - ies so bright.
round His pier - ced feet, Fair flowers of Par - a - dise ex - tend Their fra - grance ev - er sweet.

Come, Ye Disconsolate

THOS. MOORE

SAMUEL WEBBE



1. Come, ye dis - con - so - late! wher - e'er ye lan - guish, Come to the
2. Joy of the des - o - late! light of the stray - ing, Hope of the
3. Here see the bread of life: see wa - ters flow - ing Forth from the

mer - cy-seat, fer - vent - ly kneel: Here bring your wound - ed hearts,
pen - i - tent, fade - less and pure! Here speaks the Com - fort - er,
throne of God, pure from a - bove: Come to the feast of love;

here tell your an - guish; Earth has no sor - row that heav'n can - not heal.
ten - der - ly say - ing, Earth has no sor - row that heav'n can - not cure.
come, ev - er know - ing Earth has no sor - row but heav'n can re - move.

From Greenland's Icy Mountains

MISSIONARY

LOWELL MASON

1. From Green-land's i - cy moun-tains, From In - dia's cor - al strand,
 2. What though the spi - cy breez - es Blow soft o'er Cey - lon's isle;
 3. Shall we, whose souls are light - ed With wis - dom from on high,

Where Af-ric's sun - ny foun - tains Roll down their gold - en sand;
 Though ev - 'ry pros - pect pleas - es, And on - ly man is vile;
 Shall we to men be - night - ed The lamp of life de - ny?

From many an an - cient riv - er, From many a palm - y plain,
 In vain with lav - ish kind - ness, The gifts of God are strewn:
 Sal - va - tion! Oh! sal - va - tion! The joy - ful sound pro - claim,

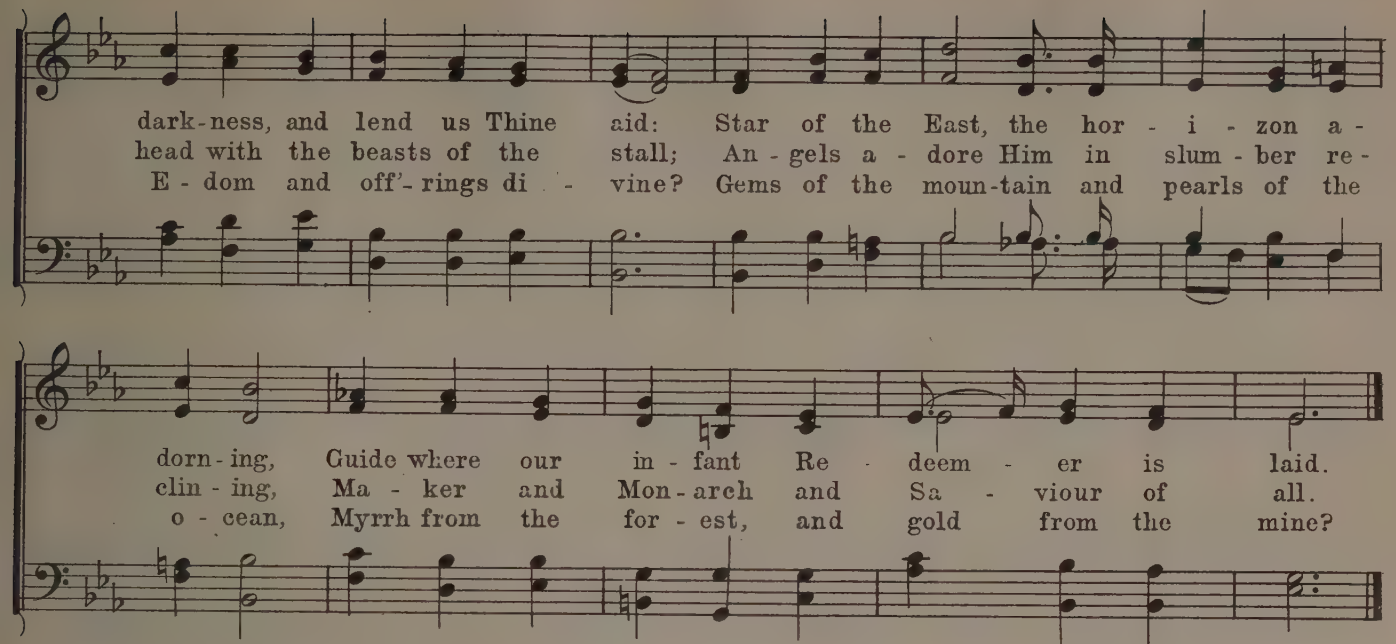
They call us to de - liv - er Their land from er - rors chain.
 The hea - then, in his blind - ness, Bows down to wood and stone.
 Till earth's re - mot - est na - tion Has learned Mes - si - ah's name.

Brightest And Best

REGINALD HEBER

SAMUEL WEBBE

1. Bright - est and best of the sons of the morn - ing, Dawn on our
 2. Cold on His cra - dle the dew - drops are shin - ing, Low lies His
 3. Say, shall we yield Him, in cost - ly de - vo - tion O - dors of

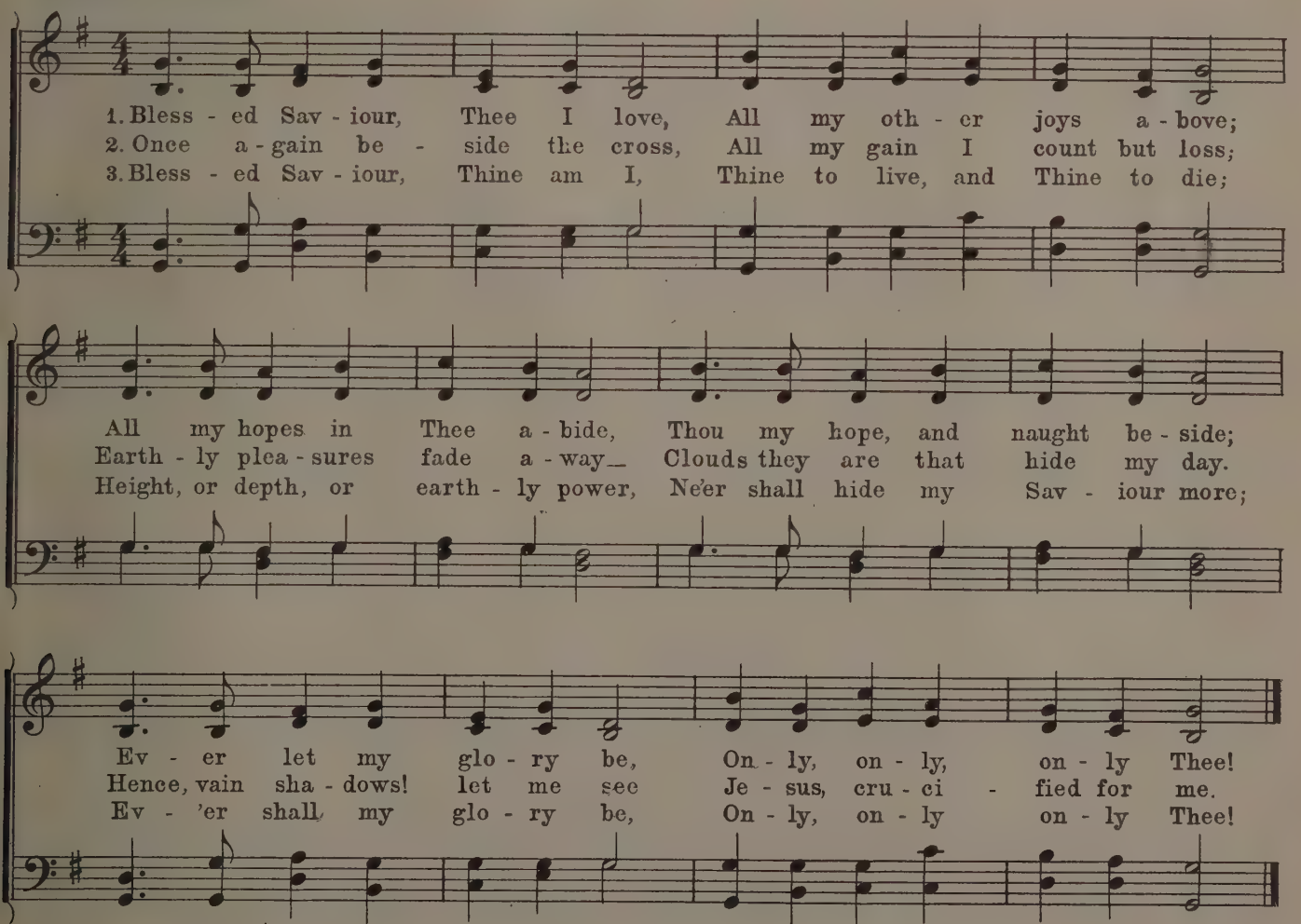


dark-ness, and lend us Thine aid: Star of the East, the hor - i - zon a -
 head with the beasts of the stall; An - gels a - dore Him in slum - ber re -
 E - dom and off'-rings di - vine? Gems of the moun-tain and pearls of the

dorn-ing, Guide where our in - fant Re deem - er is laid.
 clin - ing, Ma - ker and Mon - arch and Sa - viour of all.
 o - cean, Myrrh from the for - est, and gold from the mine?

Blessed Saviour, Thee I Love

GEORGE DUFFIELD



1. Bless - ed Sav - iour, Thee I love, All my oth - er joys a - bove;
 2. Once a - gain be - side the cross, All my gain I count but loss;
 3. Bless - ed Sav - iour, Thine am I, Thine to live, and Thine to die;

All my hopes in Thee a - bide, Thou my hope, and naught be - side;
 Earth - ly plea - sures fade a - way— Clouds they are that hide my day.
 Height, or depth, or earth - ly power, Ne'er shall hide my Sav - iour more;

Ev - er let my glo - ry be, On - ly, on - ly, on - ly Thee!
 Hence, vain sha - dows! let me see Je - sus, cru - ci - fied for me.
 Ev - 'er shall my glo - ry be, On - ly, on - ly on - ly Thee!

In The Sweet By And By

S. FILLMORE BENNET

JOSEPH P. WEBSTER

With feeling

1. There's a land that is fair - er than day, And by faith we may see it a -
 2. We shall sing on that beau - ti - ful shore The me - lo - di - ous songs of the
 3. To our boun - ti - ful Fa - ther a - bove We will of - fer the trib - ute of

far,
 blest,
 praise
 For the Fa - ther waits o - ver the way, To pre - pare us a dwell - ing place there.
 And our spir - its shall sor - row no more, Not a sigh for the bless - ings of rest.
 For the glo - ri - ous gift of His love, And the blessings that hal - low our days!

In the sweet by and by we shall meet on that beau - ti - ful shore!
 In the sweet by and by we shall sing on that beau - ti - ful shore!
 In the sweet by and by we shall praise on that beau - ti - ful shore!

In the sweet by and by we shall meet on that beau - ti - ful shore!
 In the sweet by and by we shall sing on that beau - ti - ful shore!
 In the sweet by and by we shall praise on that beau - ti - ful shore!

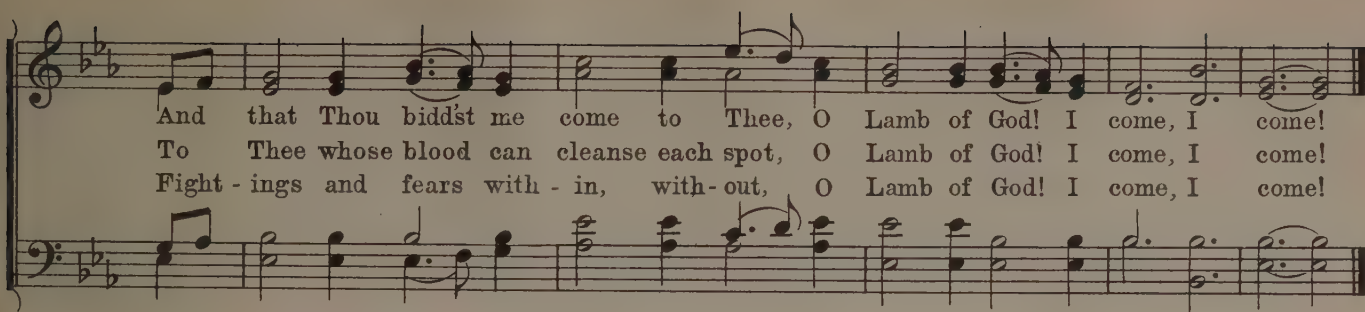
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Just As I Am

WOODWORTH

Wm. B. BRADBURY

1. Just as I am, with - out one plea, But that Thy blood was shed for me,
 2. Just as I am, and wait - ing not To rid my soul of one dark blot,
 3. Just as I am, though tossed a - bout With many a con - flict, many a doubt.

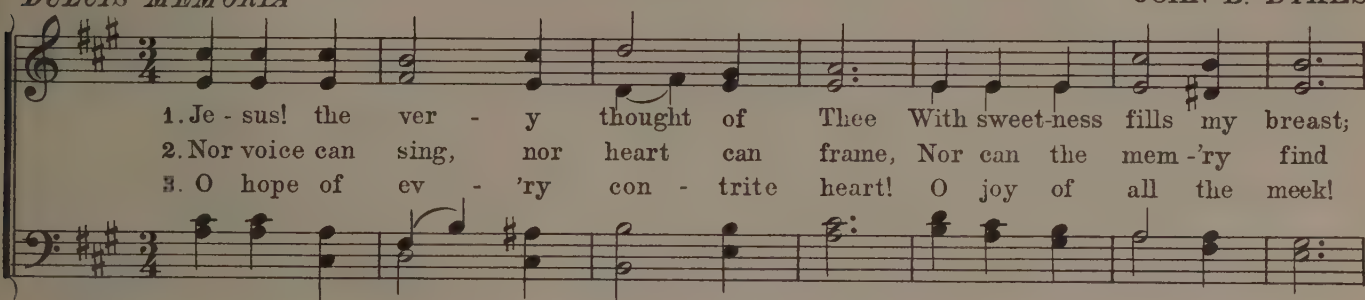


And that Thou bidd'st me come to Thee, O Lamb of God! I come, I come!
 To Thee whose blood can cleanse each spot, O Lamb of God! I come, I come!
 Fight-ings and fears with-in, with-out, O Lamb of God! I come, I come!

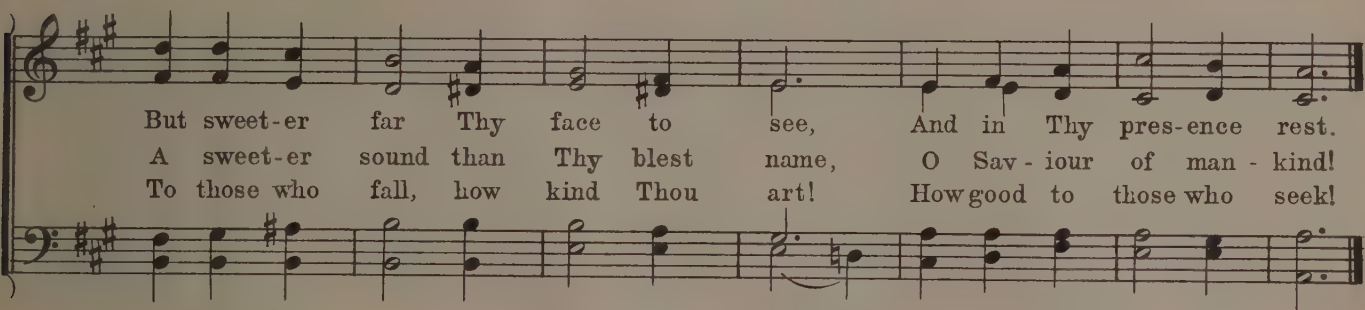
Jesus! The Very Thought Of Thee

DULCIS MEMORIA

JOHN B. DYKES



1. Je - sus! the ver - y thought of Thee With sweet-ness fills my breast;
 2. Nor voice can sing, nor heart can frame, Nor can the mem-'ry find
 3. O hope of ev - 'ry con - trite heart! O joy of all the meek!

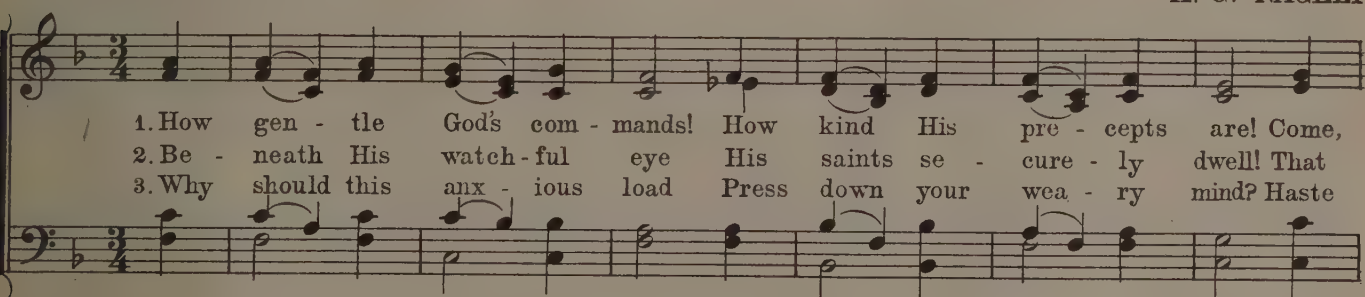


But sweet-er far Thy face to see, And in Thy pres-ence rest.
 A sweet-er sound than Thy blest name, O Sav - iour of man - kind!
 To those who fall, how kind Thou art! How good to those who seek!

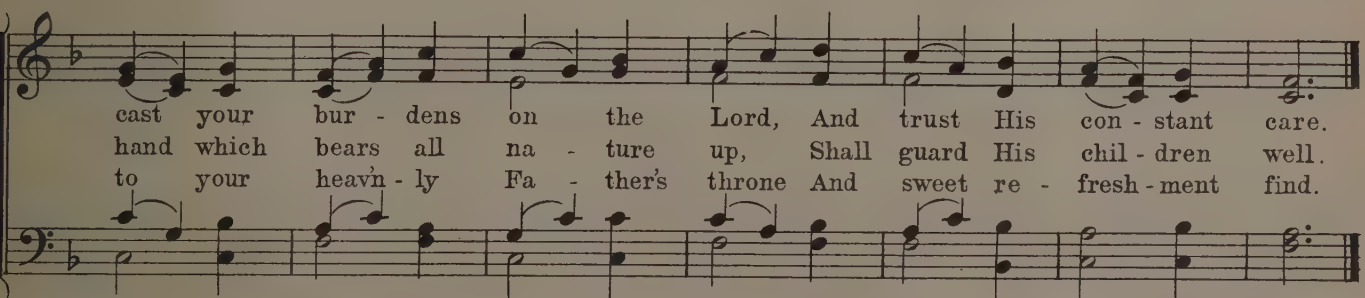
How Gentle God's Commands

PHILLIP DODDRIDGE

H. G. NÄGELI



1. How gen - tle God's com - mands! How kind His pre - cepts are! Come,
 2. Be - neath His watch - ful eye His saints se - cure - ly dwell! That
 3. Why should this anx - ious load Press down your wea - ry mind? Haste

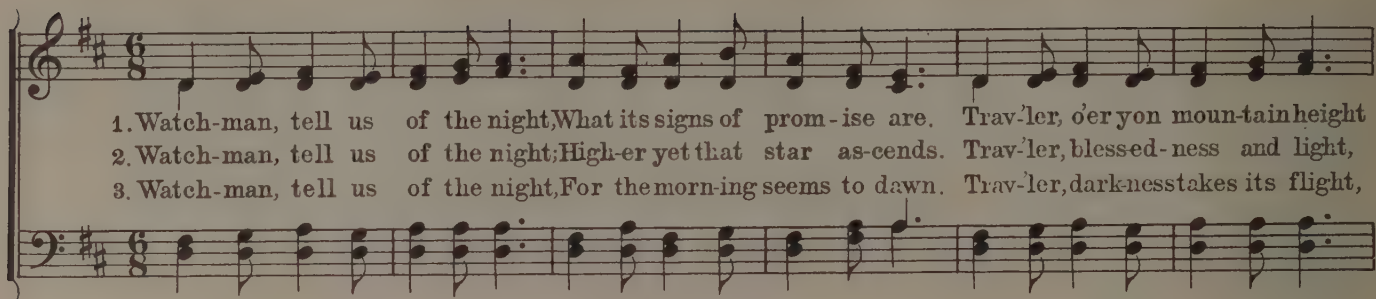


cast your bur - dens on the Lord, And trust His con - stant care.
 hand which bears all na - ture up, Shall guard His chil - dren well.
 to your heavn - ly Fa - ther's throne And sweet re - fresh - ment find.

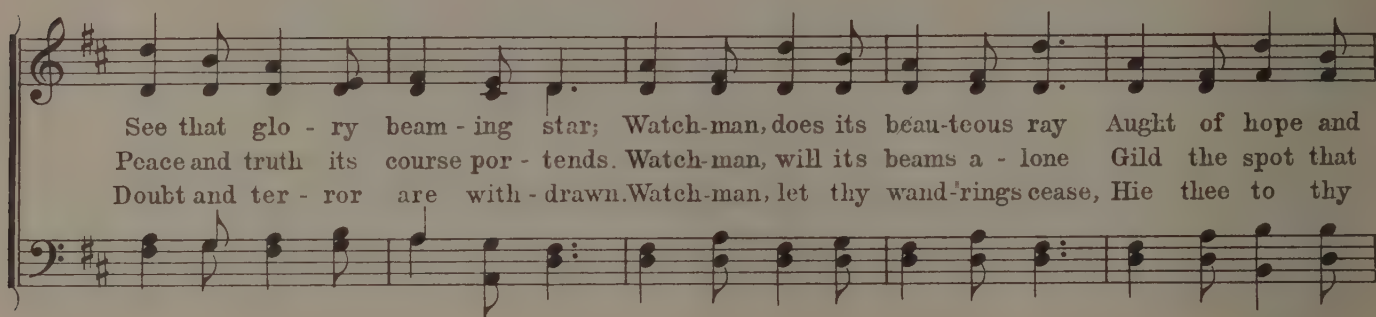
Watchman, Tell Us Of The Night

SIR JOHN BOWRING

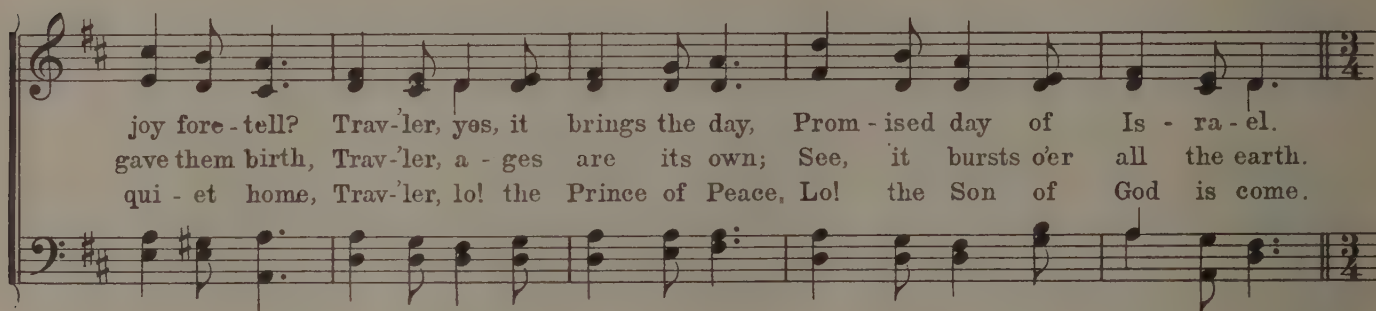
LOWELL MASON



1. Watch-man, tell us of the night, What its signs of prom-ise are. Trav-ler, o'er yon moun-tain height
2. Watch-man, tell us of the night; High-er yet that star as-cends. Trav-ler, blessed-ness and light,
3. Watch-man, tell us of the night, For the morn-ing seems to dawn. Trav-ler, dark-ness takes its flight,



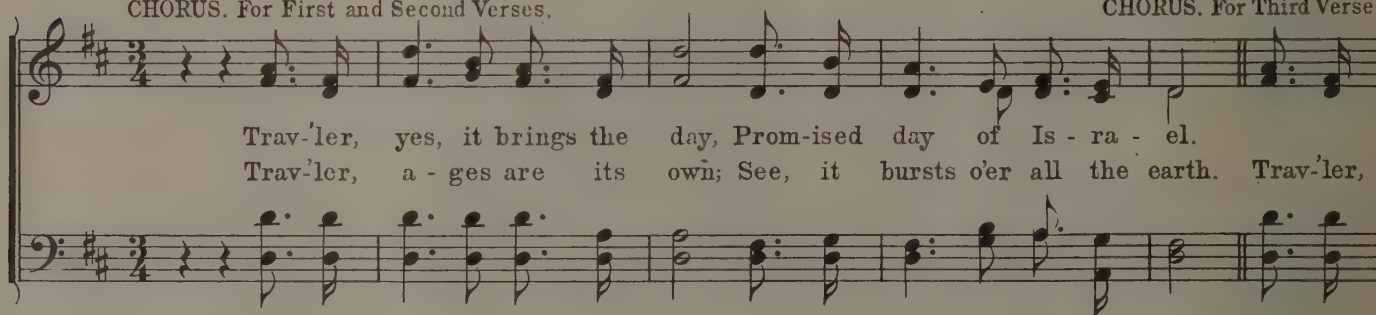
See that glo-ry beam-ing star; Watch-man, does its beau-teous ray Aught of hope and
Peace and truth its course por-tends. Watch-man, will its beams a-lone Gild the spot that
Doubt and ter-ror are with-drawn. Watch-man, let thy wand-rings cease, Hie thee to thy



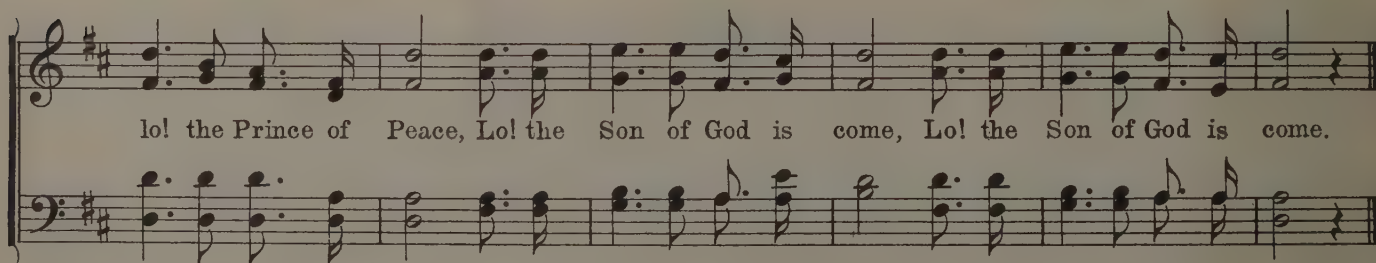
joy fore-tell? Trav-ler, yes, it brings the day, Prom-ised day of Is-ra-el.
gave them birth, Trav-ler, a-ges are its own; See, it bursts o'er all the earth.
qui-et home, Trav-ler, lo! the Prince of Peace, Lo! the Son of God is come.

CHORUS. For First and Second Verses.

CHORUS. For Third Verse.



Trav-ler, yes, it brings the day, Prom-ised day of Is-ra-el.
Trav-ler, a-ges are its own; See, it bursts o'er all the earth. Trav-ler,

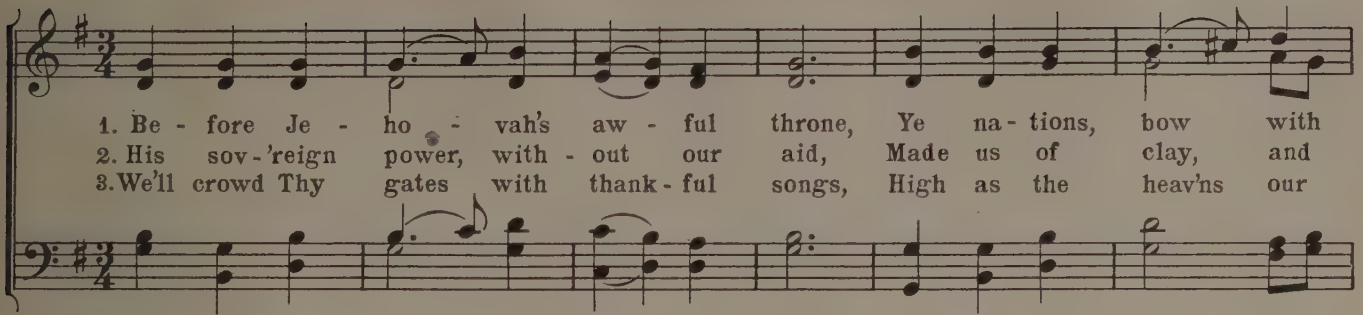


lo! the Prince of Peace, Lo! the Son of God is come, Lo! the Son of God is come.

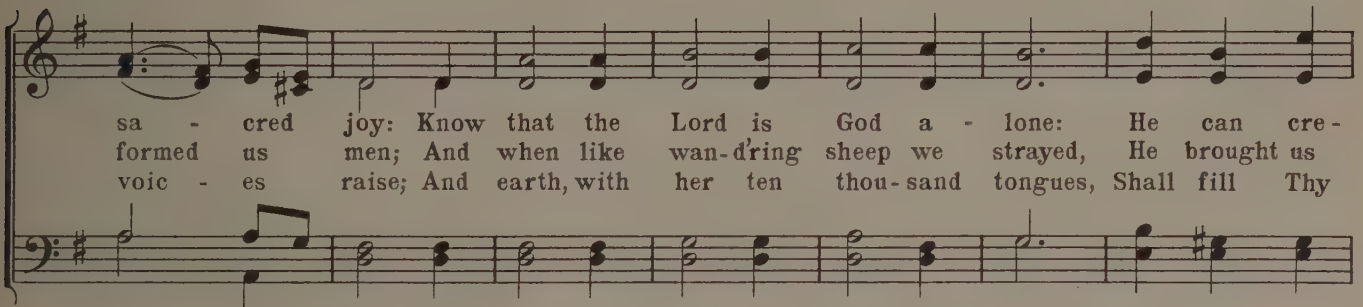
Before Jehovah's Awful Throne

ISAAC WATTS

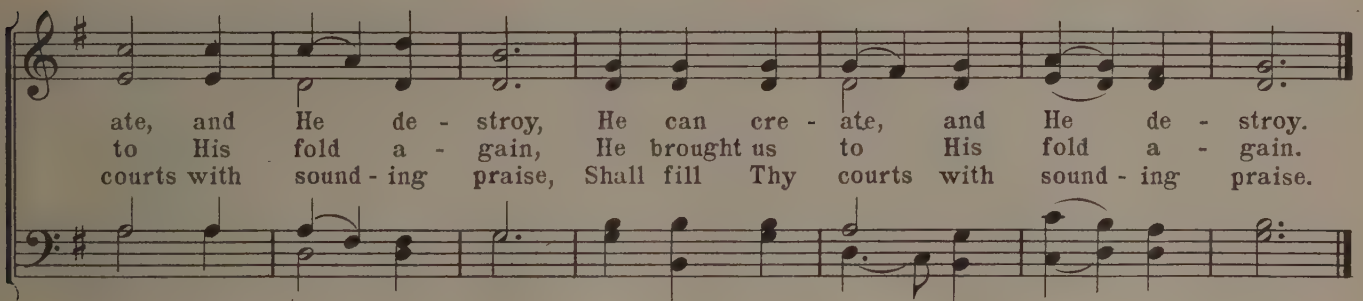
M. A. VENUA



1. Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with
 2. His sov - 'reign power, with - out our aid, Made us of clay, and
 3. We'll crowd Thy gates with thank - ful songs, High as the heav'ns our



sa - cred joy: Know that the Lord is God a - lone: He can cre -
 formed us men; And when like wan - d'ring sheep we strayed, He brought us
 voic - es raise; And earth, with her ten thou - sand tongues, Shall fill Thy

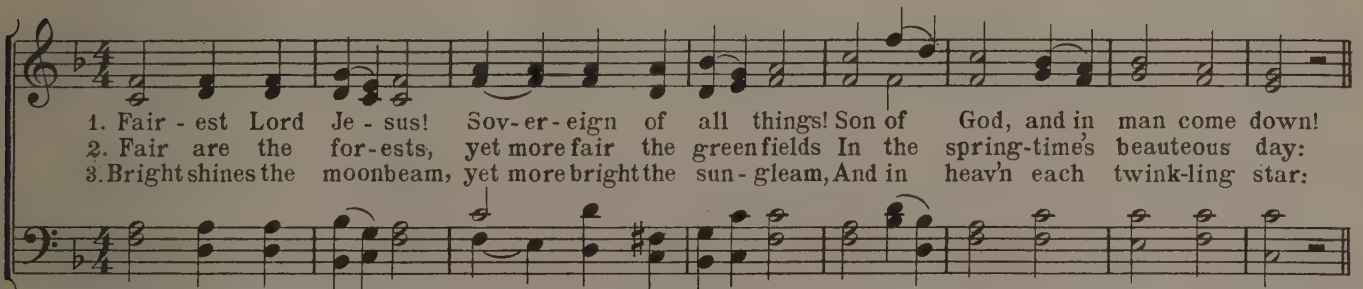


ate, and He de - stroy, He can cre - ate, and He de - stroy.
 to His fold a - gain, He brought us to His fold a - gain.
 courts with sound - ing praise, Shall fill Thy courts with sound - ing praise.

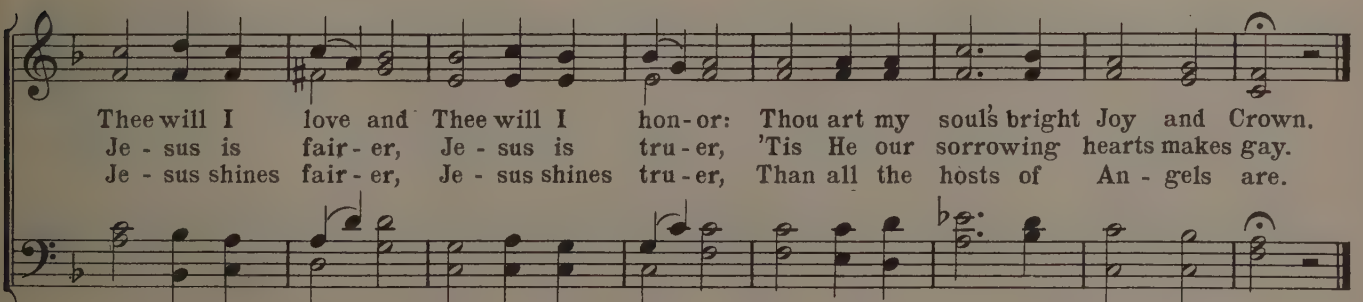
Fairest Lord Jesus

C. E. HAUPT

CRUSADERS HYMN



1. Fair - est Lord Je - sus! Sov - er - eign of all things! Son of God, and in man come down!
 2. Fair are the for - ests, yet more fair the greenfields In the spring - time's beauteous day:
 3. Bright shines the moonbeam, yet more bright the sun - gleam, And in heav'n each twink - ling star:



Thee will I love and Thee will I hon - or: Thou art my soul's bright Joy and Crown.
 Je - sus is fair - er, Je - sus is tru - er, 'Tis He our sorrowing hearts makes gay.
 Je - sus shines fair - er, Je - sus shines tru - er, Than all the hosts of An - gels are.

O Thou Joyful Day

(O Sanctissima)

B. M. SMUCKER

1. O thou joy - ful day, O thou bless - ed day, Ho - ly, peace - ful
 2. O thou joy - ful day, O thou bless - ed day, Ho - ly, peace - ful
 3. O thou joy - ful day, O thou bless - ed day, Ho - ly, peace - ful

Christ - mas - tide! O thou joy - ful day, O thou bless - ed day,
 Christ - mas - tide! O thou joy - ful day, O thou bless - ed day,
 Christ - mas - tide! O thou joy - ful day, O thou bless - ed day,

Ho - ly, peace - ful Christ - mas - tide! Earth's hopes a - wak - en,
 Ho - ly, peace - ful Christ - mas - tide! Christ's light is beam - ing,
 Ho - ly, peace - ful Christ - mas - tide! King of all glo - ry,

Christ life has tak - en, Laud Him, O laud Him on ev - 'ry side.
 Our souls re - deem - ing, Laud Him, O laud Him on ev - 'ry side!
 We bow be - fore Thee, Laud Him, O laud Him on ev - 'ry side!

God Is Love, His Mercy Brightens

JOHN BOWRING

I. CONKEY

1. God is love; His mer - cy bright - ens All the path in which we rove;
 2. Chance and change are bu - sy ev - er; Man de - cays, and a - ges move;
 3. E'en the hour that dark - est seem - eth Will His change - less good - ness prove;

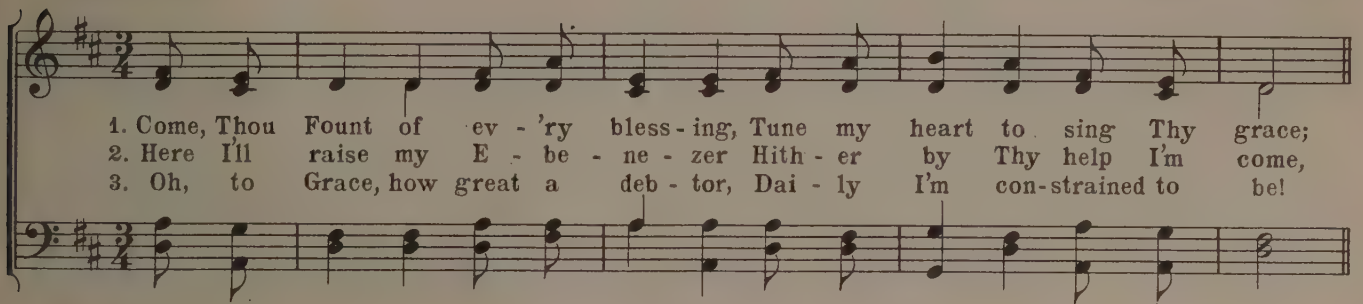


Bliss He wakes and woe He light - ens: God is wis - dom, God is love.
 But His mer - cy wan - eth nev - er: God is wis - dom, God is love.
 From the gloom His bright - ness stream-eth: God is wis - dom, God is love.

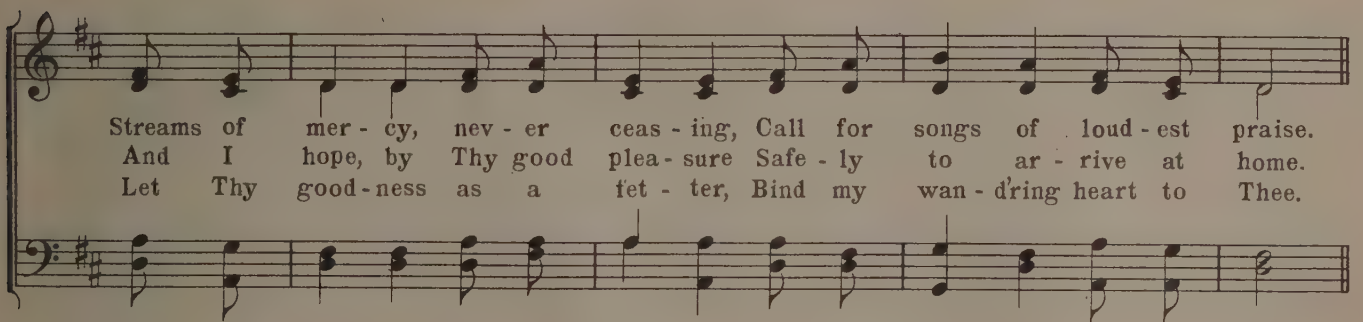
Come, Thou Fount Of Every Blessing

R. ROBINSON

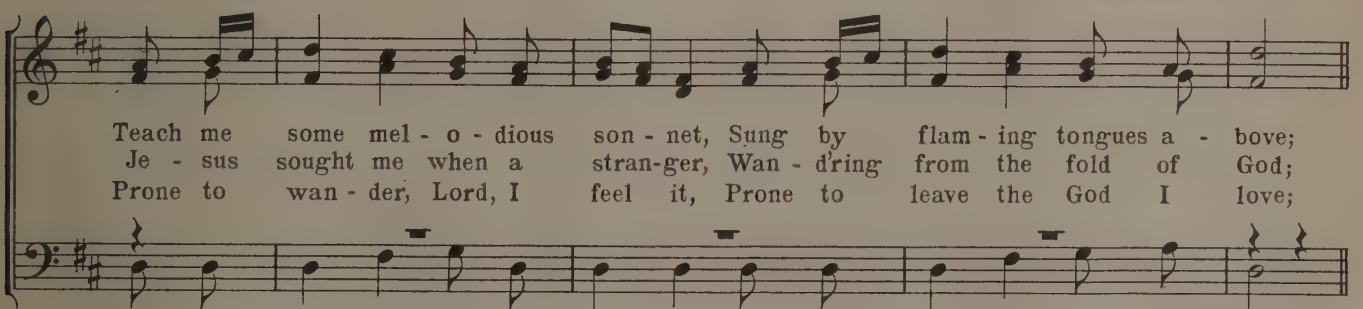
JOHN WYETH



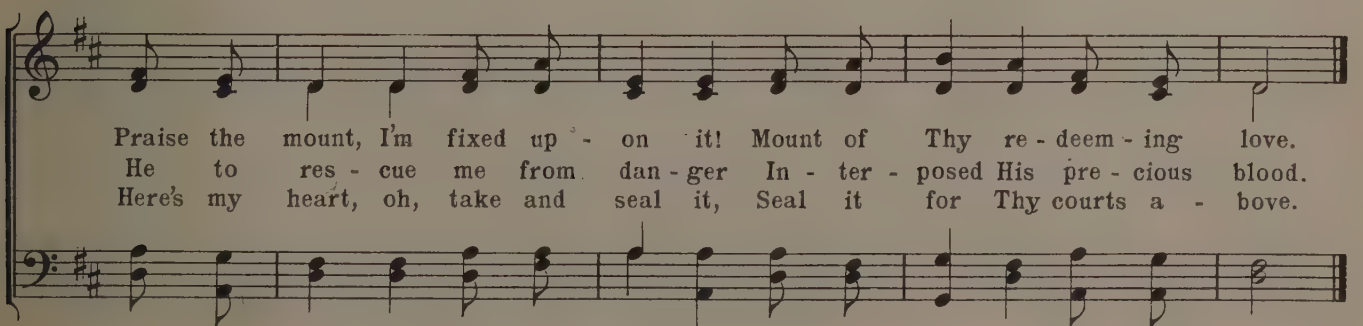
1. Come, Thou Fount of ev - 'ry bless - ing, Tune my heart to sing Thy grace;
 2. Here I'll raise my E - be - ne - zer Hith - er by Thy help I'm come,
 3. Oh, to Grace, how great a deb - tor, Dai - ly I'm con - strained to be!



Streams of mer - cy, nev - er ceas - ing, Call for songs of loud - est praise.
 And I hope, by Thy good plea - sure Safe - ly to ar - rive at home.
 Let Thy good - ness as a fet - ter, Bind my wan - d'ring heart to Thee.



Teach me some mel - o - dious son - net, Sung by flam - ing tongues a - bove;
 Je - sus sought me when a stran - ger, Wan - d'ring from the fold of God;
 Prone to wan - der, Lord, I feel it, Prone to leave the God I love;

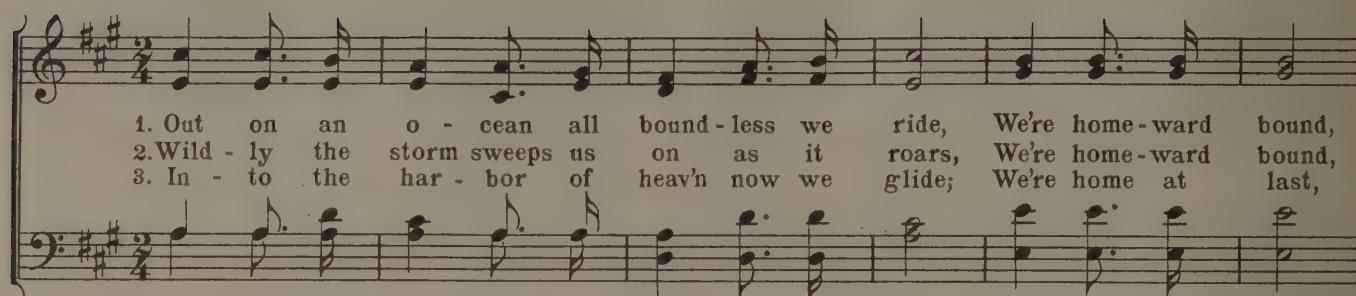


Praise the mount, I'm fixed up - on it! Mount of Thy re - deem - ing love.
 He to res - cue me from dan - ger In - ter - posed His pre - cious blood.
 Here's my heart, oh, take and seal it, Seal it for Thy courts a - bove.

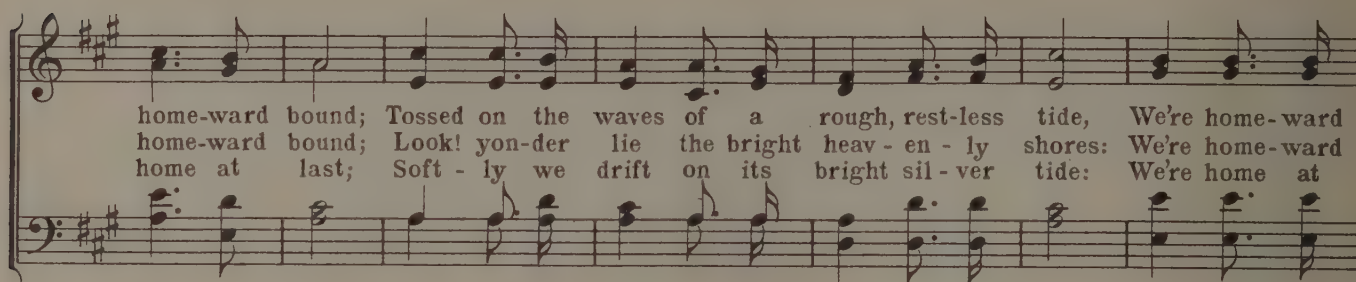
Homeward Bound

W. F. WARREN

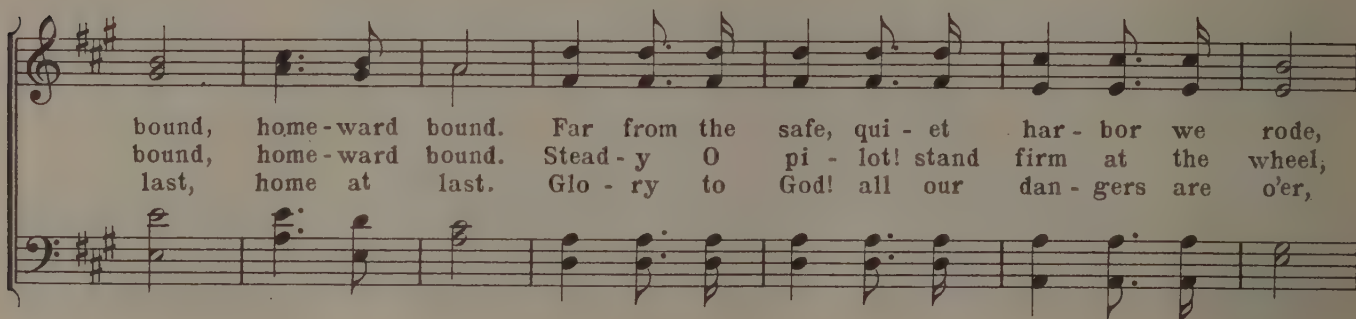
C. S. HARRINGTON



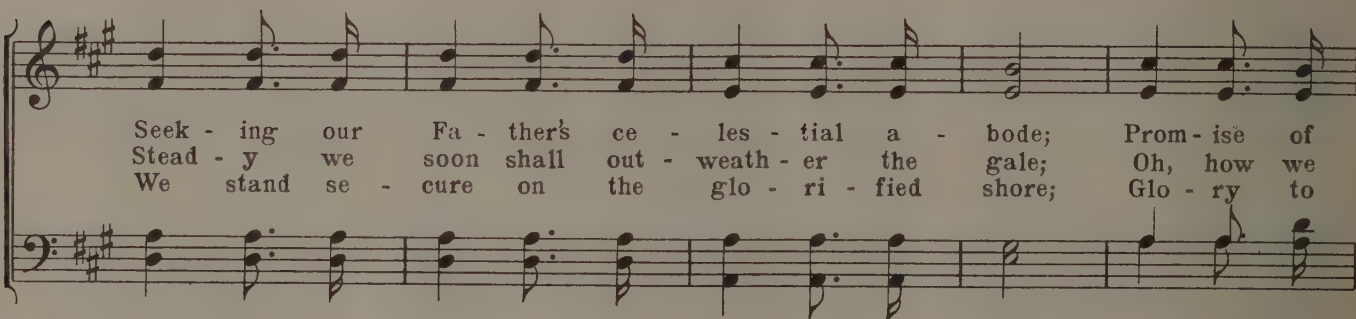
1. Out on an o - cean all bound - less we ride, We're home - ward bound,
 2. Wild - ly the storm sweeps us on as it roars, We're home - ward bound,
 3. In - to the har - bor of heav'n now we glide; We're home at last,



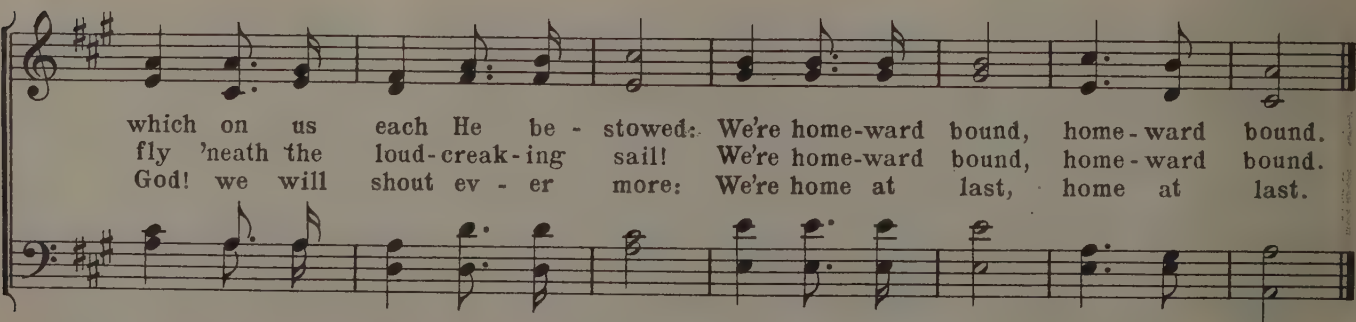
home - ward bound; Tossed on the waves of a rough, rest - less tide, We're home - ward
 home - ward bound; Look! yon - der lie the bright heav - en - ly shores: We're home - ward
 home at last; Soft - ly we drift on its bright sil - ver tide: We're home at



bound, home - ward bound. Far from the safe, qui - et har - bor we rode,
 bound, home - ward bound. Stead - y O pi - lot! stand firm at the wheel,
 last, home at last. Glo - ry to God! all our dan - gers are o'er,



Seek - ing our Fa - ther's ce - les - tial a - bode; Prom - ise of
 Stead - y we soon shall out - weath - er the gale; Oh, how we
 We stand se - cure on the glo - ri - fied shore; Glo - ry to



which on us each He be - stowed: We're home - ward bound, home - ward bound.
 fly 'neath the loud - creak - ing sail! We're home - ward bound, home - ward bound.
 God! we will shout ev - er more: We're home at last, home at last.

O Come All Ye Faithful

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(Adeste Fideles)

J. READING

1. O come all ye faith - ful, Joy - ful and tri - um - phant, O
2. God of God, Light of Light
3. Sing choirs of an - gels, Sing in ex - ul - ta - tion,

come ye, O come ye to Beth - le - hem;
Lo! He ab - hors not the Vir - gins womb;
Sing, all ye ci - ti - zens of heav'n a - bove:

Come and be - hold Him Born the King of An - gels.
Ve - ry God, Be - got - ten, not cre - a - ted;
Glo - ry to God In the high - est;

After each verse

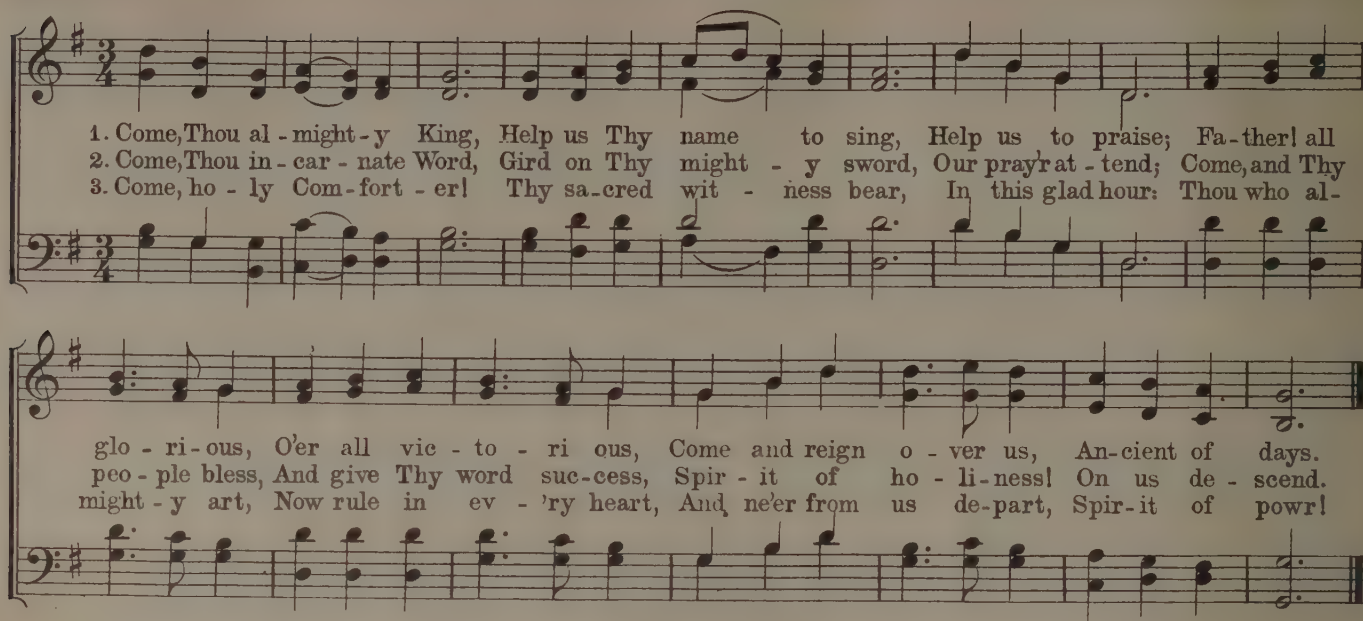
O come, let us a - dore Him, O come, let us a - dore Him, O

come, let us a - dore Him, Christ the Lord.

Come, Thou Almighty King

MOSCOW

FELICE GIARDINI



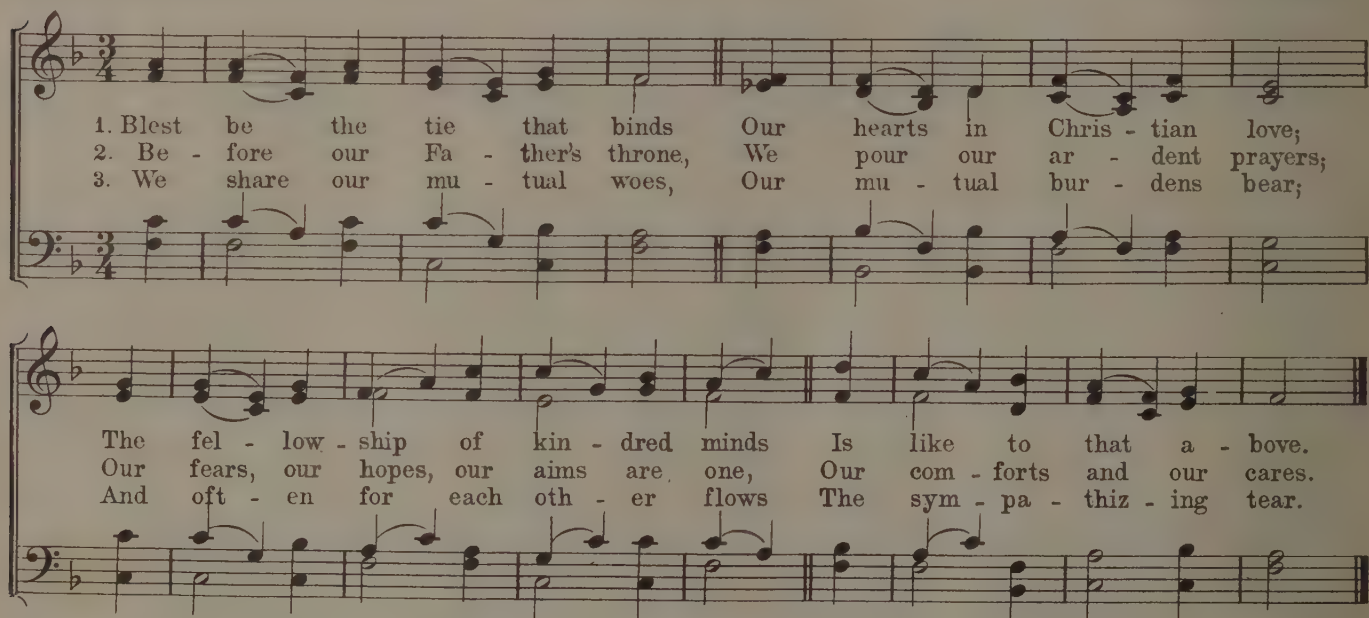
1. Come, Thou al-might-y King, Help us Thy name to sing, Help us to praise; Fa-ther! all
 2. Come, Thou in-car-nate Word, Gird on Thy might-y sword, Our pray'r at-tend; Come, and Thy
 3. Come, ho-ly Com-fort-er! Thy sa-cred wit-ness bear, In this glad hour: Thou who al-

glo-rious, O'er all vic-to-ri-ous, Come and reign o-ver us, An-cient of days.
 peo-ple bless, And give Thy word suc-cess, Spir-it of ho-li-ness! On us de-scend.
 might-y art, Now rule in ev-'ry heart, And ne'er from us de-part, Spir-it of pow'r!

Blest Be The Tie That Binds

JOHN FAWCETT

H. G. NAGELI



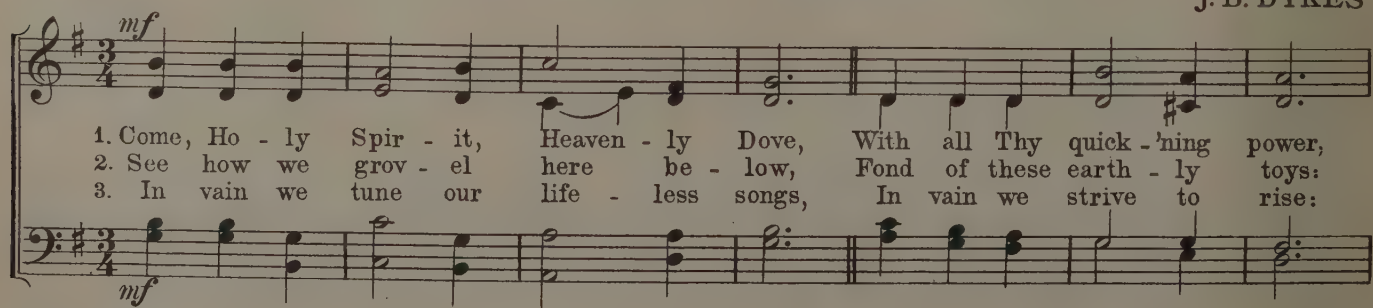
1. Blest be the tie that binds Our hearts in Chris-tian love;
 2. Be-fore our Fa-ther's throne, We pour our ar-dent prayers;
 3. We share our mu-tual woes, Our mu-tual bur-dens bear;

The fel-low-ship of kin-dred minds Is like to that a-bove.
 Our fears, our hopes, our aims are one, Our com-forts and our cares.
 And oft-en for each oth-er flows The sym-pa-thiz-ing tear.

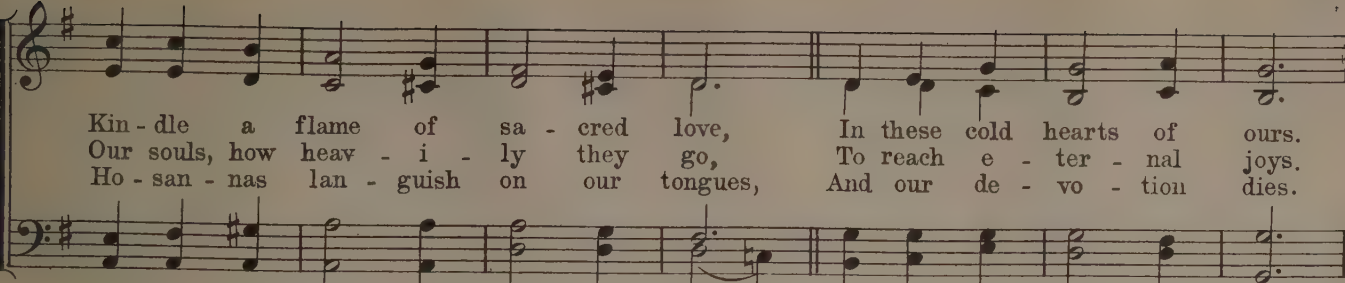
Come, Holy Spirit, Heavenly Dove

ST. AGNES

J. B. DYKES



1. Come, Ho-ly Spir-it, Heaven-ly Dove, With all Thy quick-'ning power,
 2. See how we grov-el here be-low, Fond of these earth-ly toys,
 3. In vain we tune our life-less songs, In vain we strive to rise;

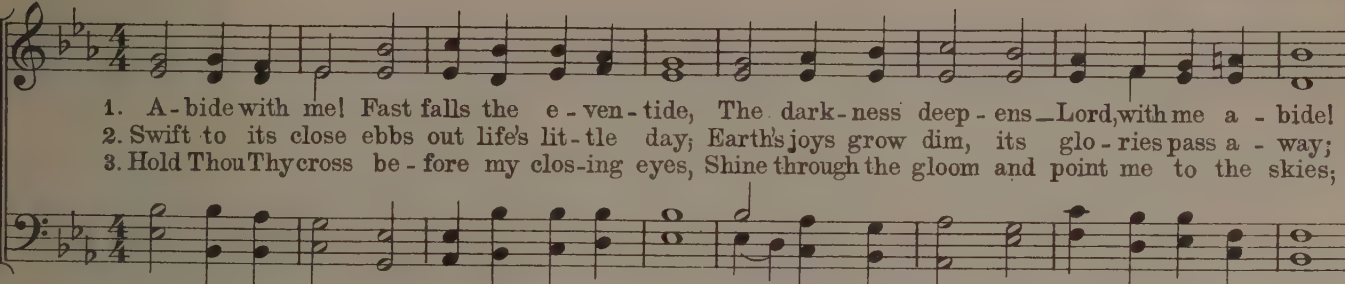


Kin - dle a flame of sa - cred love, In these cold hearts of ours.
Our souls, how heav - i - ly they go, To reach e - ter - nal joys.
Ho - san - nas lan - guish on our tongues, And our de - vo - tion dies.

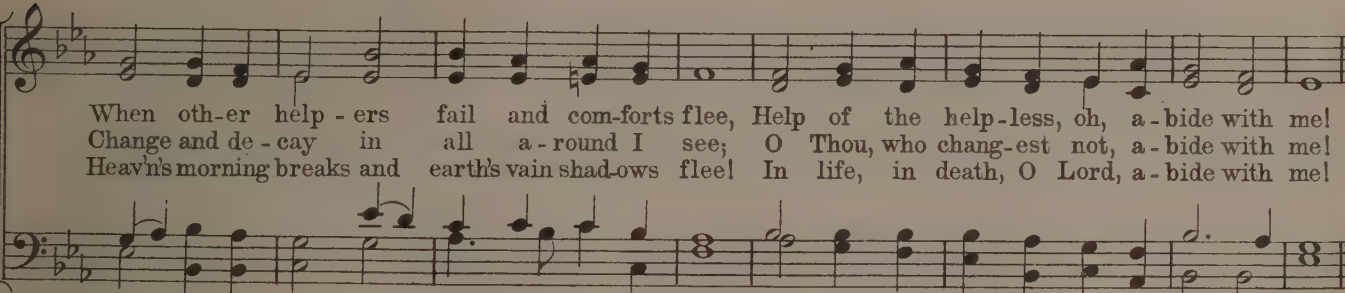
Abide With Me

BENEDICTION

W. H. MONK



1. A-bide with me! Fast falls the e - ven - tide, The dark - ness deep - ens - Lord, with me a - bidel
2. Swift to its close ebbs out life's lit - tle day, Earth's joys grow dim, its glo - ries pass a - way;
3. Hold Thou Thy cross be - fore my clos - ing eyes, Shine through the gloom and point me to the skies;

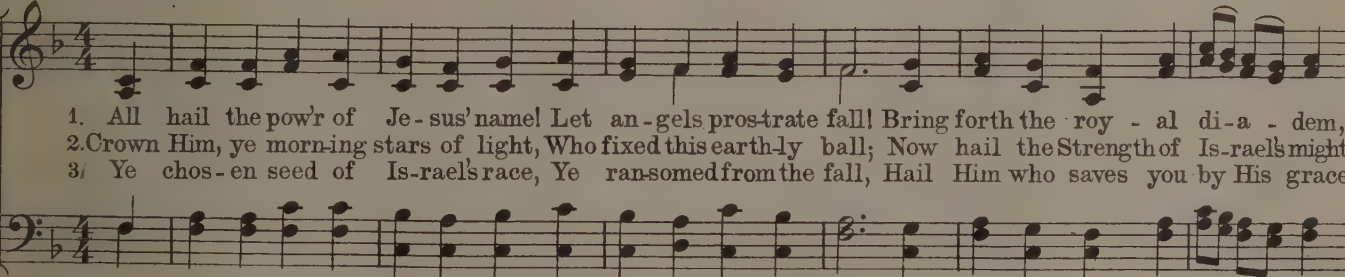


When oth - er help - ers fail and com - forts flee, Help of the help - less, oh, a - bid with me!
Change and de - cay in all a - round I see; O Thou, who chang - est not, a - bid with me!
Heav'n's morning breaks and earth's vain shad - ows flee! In life, in death, O Lord, a - bid with me!

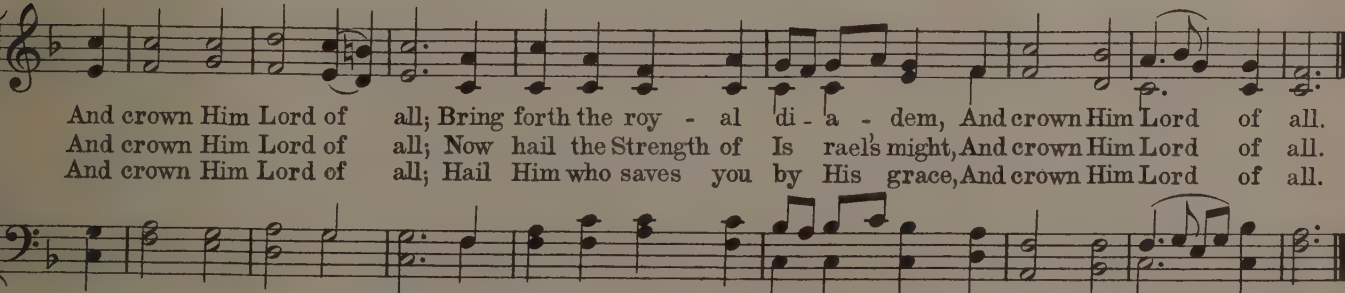
All Hail The Power Of Jesus' Name!

EDWARD PERRONET

OLIVER HOLDEN



1. All hail the pow'r of Je - sus' name! Let an - gels pro - strate fall! Bring forth the roy - al di - a - dem,
2. Crown Him, ye morn - ing stars of light, Who fixed this earth - ly ball; Now hail the Strength of Is - rael's might,
3. Ye chos - en seed of Is - rael's race, Ye ransomed from the fall, Hail Him who saves you by His grace,

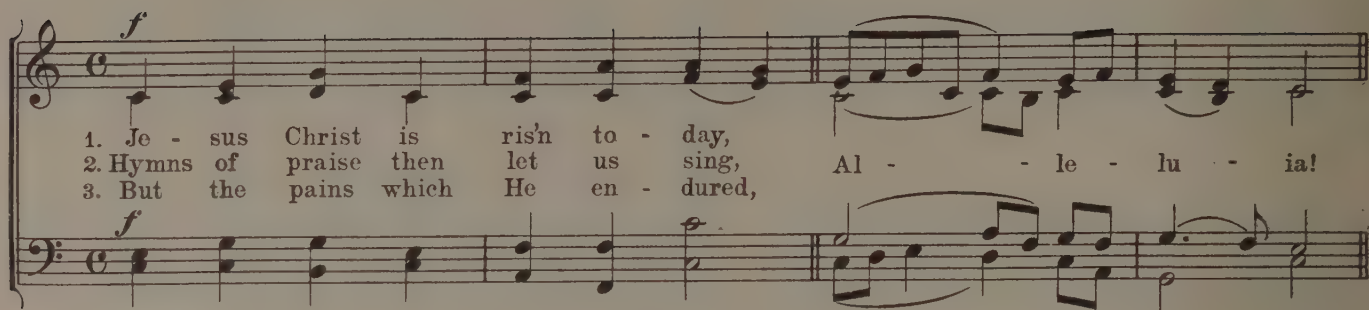


And crown Him Lord of all; Bring forth the roy - al di - a - dem, And crown Him Lord of all.
And crown Him Lord of all; Now hail the Strength of Is - rael's might, And crown Him Lord of all.
And crown Him Lord of all; Hail Him who saves you by His grace, And crown Him Lord of all.

Jesus Christ Is Risen To Day

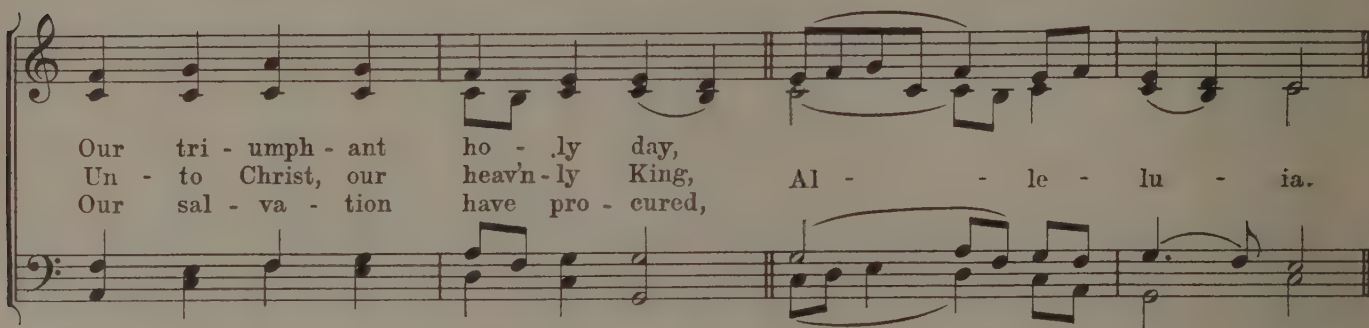
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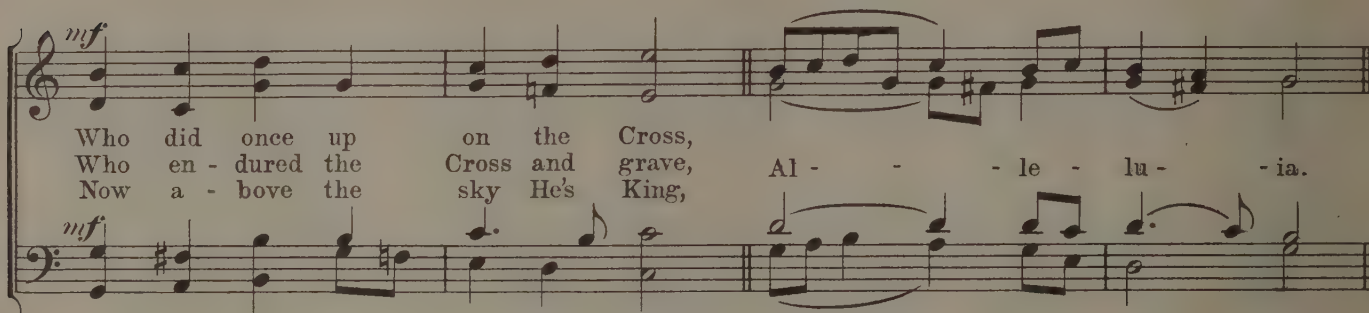
1. Je - sus Christ is ris'n to - day,
 2. Hymns of praise then let us sing, Al - - le - lu - ia!
 3. But the pains which He en - dured,

f



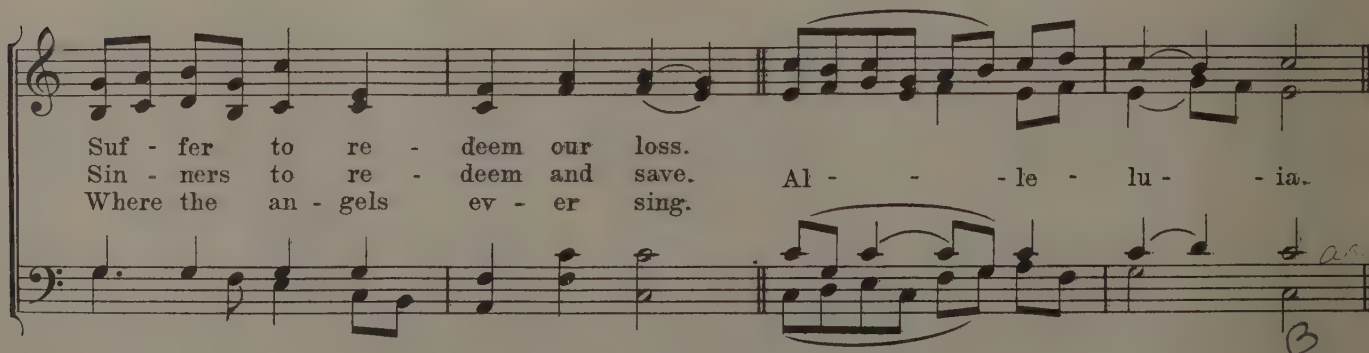
Our tri - umph - ant ho - ly day,
 Un - to Christ, our heav'n - ly King, Al - - le - lu - ia.
 Our sal - va - tion have pro - cured,

mf



Who did once up on the Cross,
 Who en - dured the Cross and grave, Al - - le - lu - ia.
 Now a - bove the sky He's King,

mf



Suf - fer to re - deem our loss.
 Sin - ners to re - deem and save. Al - - le - lu - ia.
 Where the an - gels ev - er sing.



